

V OCT. 15

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**BEAUTY
ISSUE**

**FOR THE WOMAN
WHO WANTS TO
CHANGE HER LOOKS**

**ADVANCE
RETAIL
TRADE
EDITION**

**INCORPORATING
VANITY FAIR
50 CENTS**

COPYRIGHT 1952
THE CONDÉ NAST PUBLICATIONS INC.



*Look for this label...it identifies
the finest wools in the world*

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

VOGUE

OCTOBER 15TH, 1952 TRADE EDITION

HOW TO USE THIS ISSUE:

Base a dramatic beauty products promotion on Vogue-shown make-up ideas.

BEAUTY IDEAS FOR "THE WOMAN
WHO WANTS TO CHANGE HER LOOKS" (pages 51-63)

*In advertising, displays,
and sales training*

**QUOTE
VOGUE
AND
SELL**

your merchandise

with the authority of

OCTOBER 15TH

VOGUE

fashion points

STRONG FASHION NEWS

In fur: the important small coat (page 67)
The town coat with heavy-weather warmth (page 71)
At-home dresses in silk jersey (pages 72-73)
Italian fashions for America (pages 84-85)
Mrs. Exeter's wardrobe: More-Taste-Than-Money (pages 98-99)
Skirts in important new designs (pages 100-101)
Travel fashions for any busy life (pages 102-103)
"Non-dress" dinner dresses (pages 108-109)
Paris fashion ideas for the Young Nillionaire (pages 112-113)

PARIS AND MADE-TO-ORDER FASHIONS

Paris evening fashions (pages 68-69)
Hattie Carnegie's "arrowy" suit (page 64)
Bergdorf Goodman's slender suit (page 65)
Bendel's slender wool dress (page 66)
Sophie's "little evening" separates and fur coat (pages 74-75)

OTHER IMPORTANT FASHIONS

New stocking fabric: "nylon Georgette" (page 70)
Rough-country clothes (pages 86-89)
Vogue Patterns: Paris copies (pages 104-107)
Country shoes from France (page 110)
"The Samarra Coat, from Portugal" (page 111)
Long-sleeved nylon nightdresses (page 114)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

RESORT SELLING —A YEAR ROUND BUSINESS

As never before, resort and travel fashions are a year round selling potential. Tourist flights, luxury trains and luxury liners mean a new ease of travel—bring year round resorts within the reach of your customer. In a recent survey of Vogue subscribers, 78% of the families reported plans for pleasure trips under consideration this year. Plans include trips to Canada, the West Indies and the Bahamas, Mexico, Central and South America, Hawaii, Bermuda, Europe and throughout the United States. This same survey shows that, of those who travelled last year, many planned more than one vacation trip at different times of the year . . . 61% travelled in the Summer, 57% travelled in the Spring, 47% in the Winter, and 46% in the Fall. More than ever, it is important to think of travel and resort merchandise in a year round way.

DO YOU DISPLAY TRAVEL IDEAS?

Consider travel and resort fashions too for the woman who plans to stay at home. Many well-dressed women today prefer to buy clothes a season in advance—often buy resort clothes now to wear on a local beach or at local social events two or three months from now. Often the best travel suit is the best spring suit for town.

DO YOU ADVERTISE TRAVEL FASHIONS CONSISTENTLY?

IN A TRAVEL-MINDED WORLD BE A TRAVEL-MINDED STORE

Do you focus attention on your travel wear throughout the year by regularly scheduled displays in resort and travel settings?

Do you coordinate travel merchandise throughout your store in window displays and departmental displays?

Do you often display specially integrated wardrobes, planned for sea, air, train and auto travel?

Do you frequently dramatize regular merchandise by placing it in settings from other countries, other cities?

Do you emphasize the travel potential of merchandise in each department by adding tickets, timetables, Baedekers or road-maps, perhaps, following the route of special tours?

Do you often stress the importance of fashions that are equally at home in your own city or in European cities? Do you feature fashions that can travel at a moment's notice?

Do you frequently feature the travel suit, the travel coat? Do you add cosmetics, lingerie, luggage, shoes, stockings, hats and handbags that travel well too?

In advertising regular merchandise, do you often mention its travel potential?

Do you make use of the layaway plan for vacation wardrobes—to avoid a last minute rush, to be sure of a well-planned wardrobe, to make planning a vacation that much more fun?

Do you emphasize men's travel wear too, for business trips as well as resort and vacation wear?

Do you make a point of hard-to-find notions, the all-important extras that make any trip easier, keep the traveller well-groomed?

● ADDITIONAL COPIES of these pages are available at \$2.00 per 100 copies.

Write: **VOGUE MERCHANDISING SERVICE**, 420 Lexington Avenue, New York 17, N. Y.

Is each member of your sales staff aware of the travel and resort possibilities of merchandise in her own department? Is she fully aware of its correlation with other merchandise throughout the store?

Do you train your sales staff to assemble complete wardrobes for train trips, auto trips, cruises, airplane flights, for specific resorts? Is your sales staff familiar with the essentials of a 44-lb. wardrobe, a 66-lb. wardrobe, an 88-lb. wardrobe?

Do you have frequent talks by members of local travel agencies, to keep your sales personnel well acquainted with and enthusiastic about world-wide resorts?

Do you post travel folders and travel advertisements from agencies on your bulletin boards, all year round, to keep your sales personnel aware of currently popular resorts?

Is your sales staff well oriented geographically? Do they know how far it is to Mexico City? How long it takes to get to Rio by plane? to Banff by train? to Rome by boat? Do they know what type of dresses are being worn in these places?

Do you frequently plan fashion shows featuring wardrobes for different methods of travel—for cross-country auto trips, for tourist flights, train trips, cruises?

Do you plan shows with different destinations in mind? A San Francisco holiday? A Nassau holiday? A European tour? Do you take advantage of this opportunity to feature travel merchandise from every department of your store?

Do you plan travel wardrobes at different price levels? (For the executive's wife, the college girl, the career girl?)

Do you feature resort fashions all year round? Plan a month-by-month schedule, exploring different resorts and cities: January—Acapulco; February—The Mardi Gras; March—Bermuda; April—Paris; May—Montreal; June—Colorado Springs; July—The Cape; August—The Berkshire Festival; September—Rio de Janeiro; October—a Mediterranean Cruise; November—Salzburg; December—Arizona.

Do you tie-in with travel agencies, making news of a maiden voyage, a new flight route, a new automobile design?

Do you feature tie-ins with current travel books, motion pictures or plays featuring other cities and other countries?

Do you tie-in with special events? The Coronation, of course, next year. Consider also the music and drama festivals in the Berkshires, the Edinburgh Festival, the Feria at Seville.

Do you invite customer participation? Let your customer tell you which resort she would like to see featured in your fashion shows and displays.

Consider the practicality of a year round vacation shop, where your customer can find a complete selection of travel needs, from portable chess sets to fleece coats, chosen from every department of your store. Maps and reference books on travel might also be collected here. You might also consider a travel bureau—an important asset for your store and an important customer service. You might be the store in your city to have a travel consultant, a member of your staff especially trained to assist your customer with her travel and resort shopping.

IS YOUR SALES STAFF WELL-INFORMED?

ARE YOUR FASHION SHOWS KEYED TO TRAVEL?

ARE YOUR PROMOTIONS TRAVEL-WORTHY?

TO SELL FASHION, QUOTE

VOGUE

YOUR

RELEASE DATE:

OCTOBER 14TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on 5" x 7" tent cards for counters

Fill in the number wanted in each size and return this coupon to us, please (10/15)

VOGUE SAYS: "Make-up can change your looks"

☐ a ☐ b

VOGUE SAYS: "Lipstick makes a big change
of costume for the face"

☐ a ☐ b

VOGUE SAYS: "For smoother skin—cake foundation,
plus talcum, plus tinted face powder"

☐ a ☐ b

VOGUE SAYS: "Two shadows for your eyelids—
twice the lustre for your eyes"

☐ a ☐ b

VOGUE SAYS: "The city coat with the warmth
of a heavy-weather coat"

☐ a

VOGUE SAYS: "The small important coat—
costume-maker"

☐ a

VOGUE SAYS: "Nothing drapes like jersey,
nothing hangs so slimly"

☐ a ☐ b

VOGUE SAYS: "Skirts—new starting place for fashion"

☐ a ☐ b

VOGUE SAYS: "Colour with cream added—
after-five fashion"

☐ a ☐ b

VOGUE SAYS: "Green—international fashion news"

☐ a ☐ b

VOGUE SAYS: "Camel-colour—Paris idea
for the Young Nillionaire"

☐ a ☐ b

VOGUE SAYS: "Mrs. Exeter chooses a
More Taste Than Money wardrobe"

☐ a ☐ b

VOGUE SAYS: "Long-sleeved nightdress—
pretty, feminine, comfortable"

☐ a ☐ b

NAME.....

STORE NAME.....

STREET.....

CITY.....ZONE.....STATE.....

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell make-up:

- VOGUE SAYS:** "A big change in looks can be a little thing"
- VOGUE SAYS:** "Make-up *always* makes a change"
- VOGUE SAYS:** "Red sequins placed over lipstick—touch of glitter"
- VOGUE SAYS:** "Orange lipstick, boldly used"
- VOGUE SAYS:** "Complexion out of a bottle—a tan to put on and off"
- VOGUE SAYS:** "Make-up to re-Vamp a freckled complexion"
- VOGUE SAYS:** "Liquid formula for a pretty complexion"
- VOGUE SAYS:** "More length for a lash—delicious addition"
- VOGUE SAYS:** "Add gold or silver sparklers to your eyes"
- VOGUE SAYS:** "Eyelashes to buy—nth degree of change"
- VOGUE SAYS:** "Metallic hair powder—quick touch-up"
- VOGUE SAYS:** "A widow's peak—etched in with eyebrow pencil"
- VOGUE SAYS:** "Brush in hair colour—just for the day"
- VOGUE SAYS:** "The change-about coiffure—a change for you"

To sell new fashions and accessories:

- VOGUE SAYS:** "Travel clothes—easy, clean-cut, un-mussable"
- VOGUE SAYS:** "A coat to clock up mileage—in fleece"
- VOGUE SAYS:** "Travelling by cardigan—with the dress and jacket"
- VOGUE SAYS:** "An easy-figured suit—good traveller"
- VOGUE SAYS:** "The non-dress dinner dress—in taffeta"
- VOGUE SAYS:** "Evening hemlines dropped to ten inches"
- VOGUE SAYS:** "Waistlines swooping down to include your hips"
- VOGUE SAYS:** "Grey and white tweed—important this year"
- VOGUE SAYS:** "Consequential skirts to make a costume"
- VOGUE SAYS:** "The polished wool dress—wanted under a fur coat"
- VOGUE SAYS:** "Matching coat and skirt—Italian idea for America"
- VOGUE SAYS:** "The Samarra coat—fashion from Portugal"
- VOGUE SAYS:** "The small important coat—most luxurious in fur"
- VOGUE SAYS:** "The blond fur coat—for town or country"
- VOGUE SAYS:** "Leather-with-fabric gloves—this-season accessory"
- VOGUE SAYS:** "Rhinstone-paved carry-all—evening glitter"
- VOGUE SAYS:** "Evening earrings—glitter on gossamer wires"

To sell fashions for Mrs. Exeter:

- VOGUE SAYS:** "The blond fur coat—great flatterer for Mrs. Exeter"
- VOGUE SAYS:** "Wool jersey dress at a price—for Mrs. Exeter"
- VOGUE SAYS:** "Unpinched suit jacket—good figure for Mrs. Exeter"
- VOGUE SAYS:** "Mrs. Exeter chooses the black crêpe dress"
- VOGUE SAYS:** "Late-day taffeta—Mrs. Exeter's choice"
- VOGUE SAYS:** "An indulgence in hats—plan for Mrs. Exeter"
- VOGUE SAYS:** "The dinner-evening dress for Mrs. Exeter"

To sell fashions for the Young Nillionaire:

- VOGUE SAYS:** "Ruffled-collar suit—young idea from Paris"
- VOGUE SAYS:** "Unwaisted shirt—Paris plan for the Young Nillionaire"
- VOGUE SAYS:** "Camel-coloured flannel plus red for the Young Nillionaire"

To sell at-home fashions; lingerie:

- VOGUE SAYS:** "Jersey at-home dress—graceful, easy, eternally useful"
- VOGUE SAYS:** "Silk jersey at home again"
- VOGUE SAYS:** "The long-sleeved nylon nightdress—a favourite"
- VOGUE SAYS:** "The peignoir nightdress in nylon tricot"
- VOGUE SAYS:** "The shirtwaist nightdress—long-sleeved"
- VOGUE SAYS:** "A minimum of a brassière—pretty control"

To sell shoes and stockings:

- VOGUE SAYS:** "Country shoes—from France to the American countryside"
- VOGUE SAYS:** "Crêpe-soled Oxfords for the outdoor life"
- VOGUE SAYS:** "Suède moccasins—lightweight, flexible"
- VOGUE SAYS:** "Suède boots—for winter walking"
- VOGUE SAYS:** "‘Nylon Georgette’—new stocking fabric"
- VOGUE SAYS:** "‘Nylon Georgette’ stockings—porous, cool"
- VOGUE SAYS:** "‘Nylon Georgette’ stockings for unstrained fit"
- VOGUE SAYS:** "Rib-knitted cotton stockings for the country"
- VOGUE SAYS:** "Knee-length wool stockings—in the country"



George Platt Lynes

Indicative as it is Spirited

One of our series of Bendel Original "great lady fashions" created for major occasions.

Girdled midriff climaxed with a single vast loop...the skirt, a superb swish.

Silk faille taffeta in American Beauty or French Blue...silk satin in black.

For immediate wear, \$235.

**Henri
Bendel**
10 WEST 57
NEW YORK 19 NY

HUDSON'S WOODWARD

DETROIT'S AVENUE OF




TRIFARI christens his new costume rhinestones Place Vendôme, for these baguettes set in metal the color of purest platinum are the epitome of worldly chic.

Necklace, 30.00; bracelet, 20.00; earrings, 10.00; pin, 30.00. All plus tax.

SHOPS

FASHION



LOUIS STEIN designs a coat with the very new
hold or fold front, rounded shoulders and deep, convertible cuffs in Umpa's superb,
darkly lustrous natural ranch mink. 3500.00 plus tax.

Richelieu brillstones

So beautifully mounted — they may
be worn with pride and distinction.

(on model) Brillstones and simulated
pearl collar, \$16, Earrings, \$5.

A, Flexible Bracelet, \$5, B, Necklace, \$25,
C, Necklace, \$15, D, Pin, \$5,
E, Necklace, \$20. All prices plus tax.

At better stores everywhere.



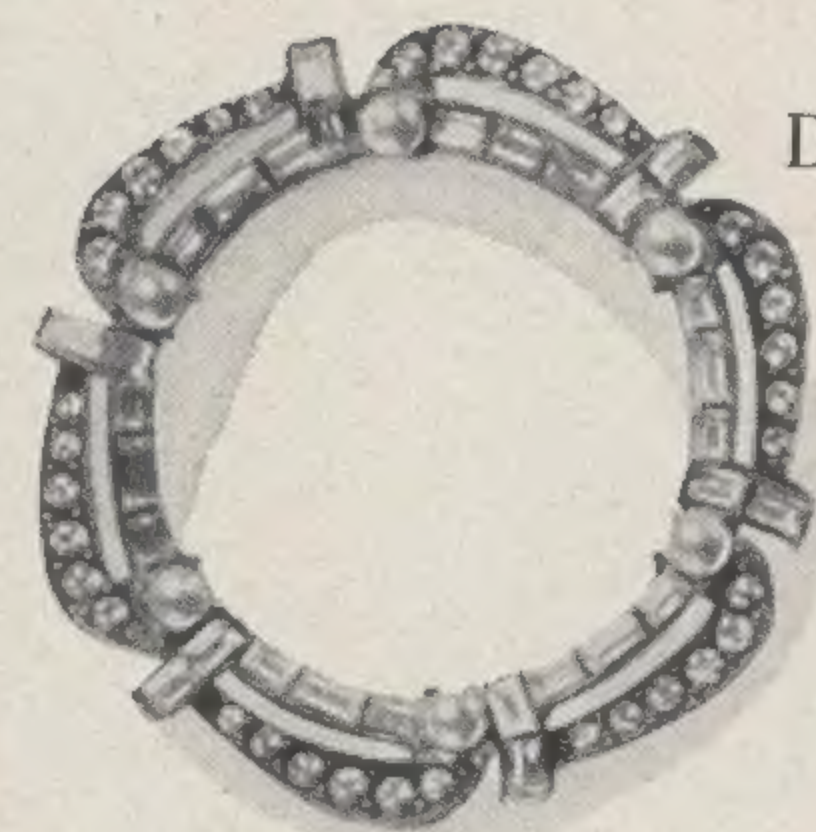
A



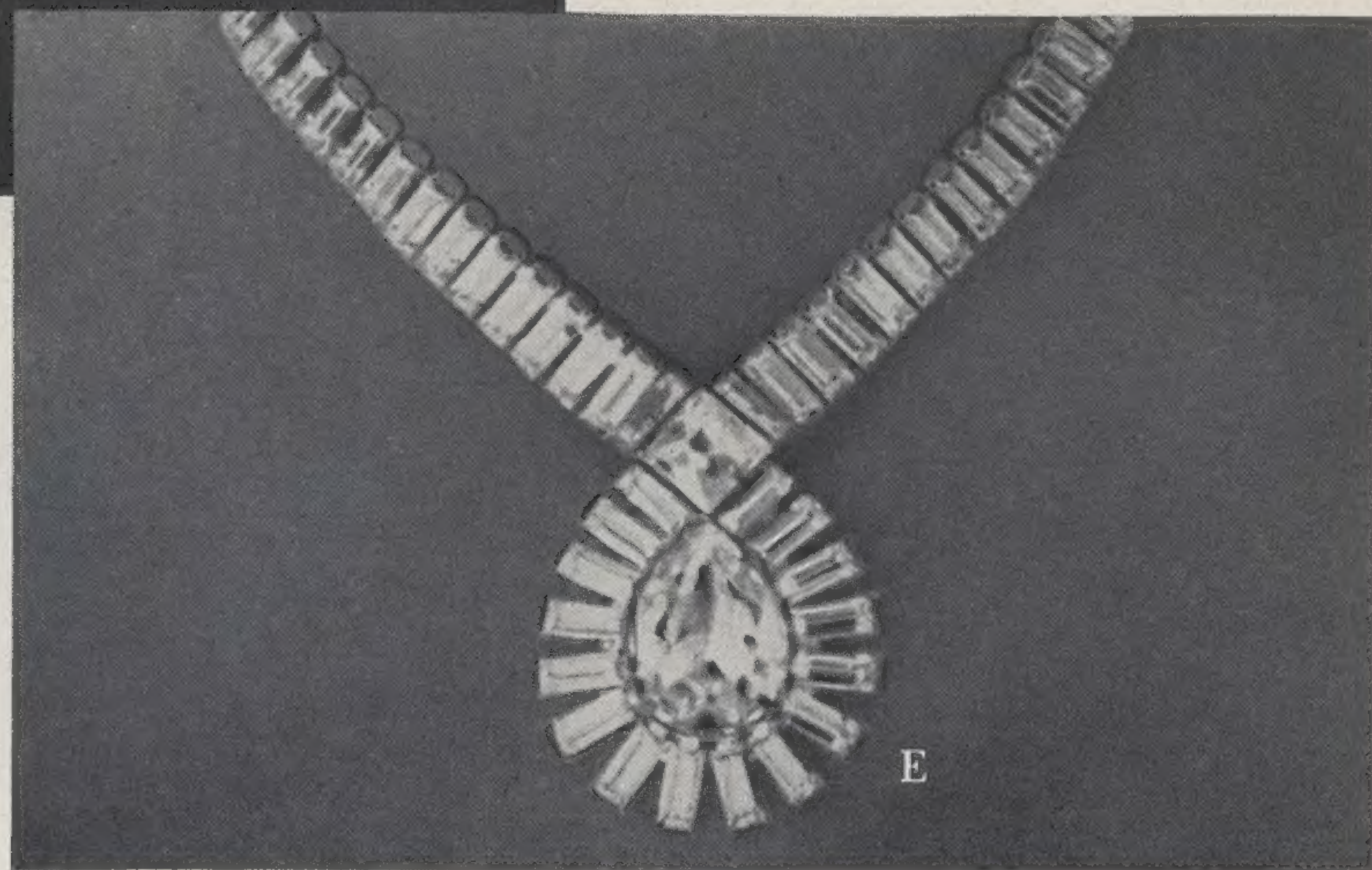
B



C



D



E

Mink lives so well the life you lead. Mink is such a practical luxury.
Here, a coat of lavish blue black, female UMPA skins by **BENN MANDEL**
370 SEVENTH AVENUE NEW YORK



Fine furriers will tell you that the best bred mink in the world is stamped

UNITED MINK PRODUCERS' ASSOCIATION

Umpa



Charles of the Ritz hand-blends your face powder to your individual coloring

...yet it costs less than you think. \$1, \$2, \$3 sizes (plus tax)

TONI FRISSELL



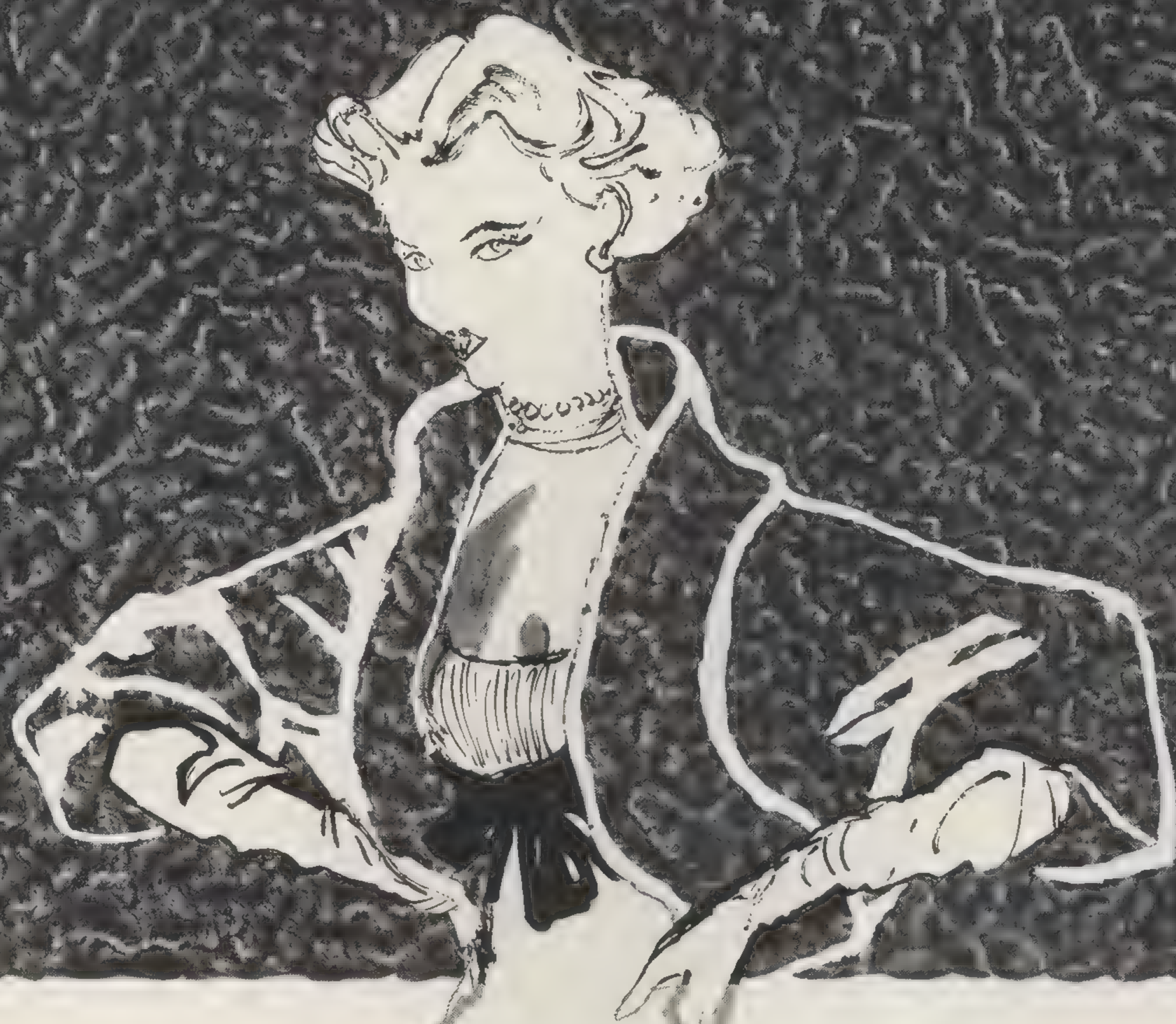
Italian Originals by

Eleanora Carnett

Available only at 47 EAST 51 ST., NEW YORK 22, N.Y.
Handmade at the PALAZZO COPPEDE, ROME

There's an air of distinction about black Persian Lamb...

it's so absolutely right for every occasion...



especially if it is

HAMMER BRAND

true black persian lamb and broadtail

...at fine furriers everywhere

HERMAN BASCH & CO., INC., New York

WORLD'S LARGEST AND OLDEST PROCESSORS OF PERSIAN LAMB AND BROADTAIL

Passionnement



*It isn't her face
Or her figure, even
That account for Eric,
Arch or Stephen...
It isn't her jewels
They're small and few
That make men love her
Like they do.
It's a thing inside
That has her wear
Passionnement perfume
Everywhere...
It brightens her smile
And graces her walk
And puts flower petals
In her talk
Her hair's a mist
Her hands a spell
She plays the woman
Very well...*



LUCIEN LELONG *perfumes*
PARIS

*This is how it will come to you...
across the counter... a brown
paper-wrapped package from
Paris... just as you would
get it from the Lucien Lelong
Boutique on the Place Vendôme.
Passionnement, a large 2 ounce
bottle... \$9 plus tax*



NIGHT CREAM
Ayer
J. C. AYER & CO. LOWELL, MASS.

LUXURIA CREAM
Ayer
J. C. AYER & CO. LOWELL, MASS.



Twice beautiful

...for you...for your home

Harriet Hubbard Ayer presents an exquisite collection of newly designed bottles and jars that double as decorative ornaments for your home.

Each one holds a fine Ayer beauty preparation...to enhance your natural charm and help you keep the radiance of youth. Also new in every Ayer cream—Extrolan, Ayer's exclusive beauty ingredient that surpasses lanolin in the lovely things it does for your skin.



Luxuria Cleansing Cream, a treasure for its cleaning quality, texture, fragrance, beautifying ingredients. 1.25 to 4.00*

Luxuria Skin Lotion, mild astringent to help keep skin texture fine. 1.00 and 1.75*

Beautifying Face Cream, a gentle, protective foundation or night cream. 1.25 and 2.00*

Special Dry Skin Cream, lubricates and softens normal to dry skin. 1.25 to 2.50*

Throat Cream, a blend of softening oils for throat and neck. 2.00*

Night Cream, especially beneficial to dry, super-sensitive skins. 1.25 to 2.50*

Eye Cream, a delicate film to soften signs of age around the eyes. 1.50*

Beautifying Mask, quick reviving pick-up, relieves strain and fatigue. 2.00*

Hand Cream, non-oily cream to protect and beautify your hands. 1.25 and 2.50*

Ayer Dry, extremely effective cream deodorant and anti-perspirant. 1.00*

Make-Up Film, lasting foundation to give skin light mat finish, conceal minor blemishes. 1.25*

Medicated Cream, soothing antiseptic foundation, particularly helpful for trouble skin areas. 2.00*

Beauty Astringent, for stimulating, tightening effect on oily skin and enlarged pores. 1.75 and 3.00*

Luxuria Face Powder, wonderfully clinging powder with a velvety touch. 1.25*

Cream Soap, fine hard-milled soap replaces dirt and oil with fragrant protective film. 3 cakes—1.50 and 2.25



in the powder room



in the guest room

**Plus tax*

H A R R I E T H U B B A R D A Y E R
390 PARK AVENUE, NEW YORK 22



Roman Stripe

CROWN JEWEL

a magnificent
mauve-rose color
reflecting the glamour
and the glory of
the 530-carat

Cullinan diamond
set in the Royal
Sceptre of Britain
... a color to wear
with this season's
jewel tones.

Roman Stripe stockings,
5620 Empire State Bldg.,
New York.

Manufactured by
Chipman Knitting Mills,
Easton, Pa.

Crown Jewel a new color by **Roman Stripe**
proportioned stockings

the Caress

that brings you Beauty



Feel your skin respond like flowers welcoming rain! Desert Flower lotion *melts* into the skin . . . replenishes natural oils . . . coaxes hands and body to velvety new softness. And a special skin-toning action promotes young radiance. This superb new lotion is delicately scented with the true Desert Flower perfume.

DESERT FLOWER

HAND and BODY LOTION

In the exquisite white-and-gold dressing-table bottle with carved white filigree base to prevent slipping from the hand, 1.00 plus tax.

At leading cosmetic counters

Shulton
New York Toronto

*Love song
in fragrance*



Guerlain
Parfumeur



Shalimar Perfume \$14, \$25, \$45 (plus tax)

HALLE BROS. • CLEVELAND

FREDERICK & NELSON • SEATTLE



Delmanettes
styled by DELMAN

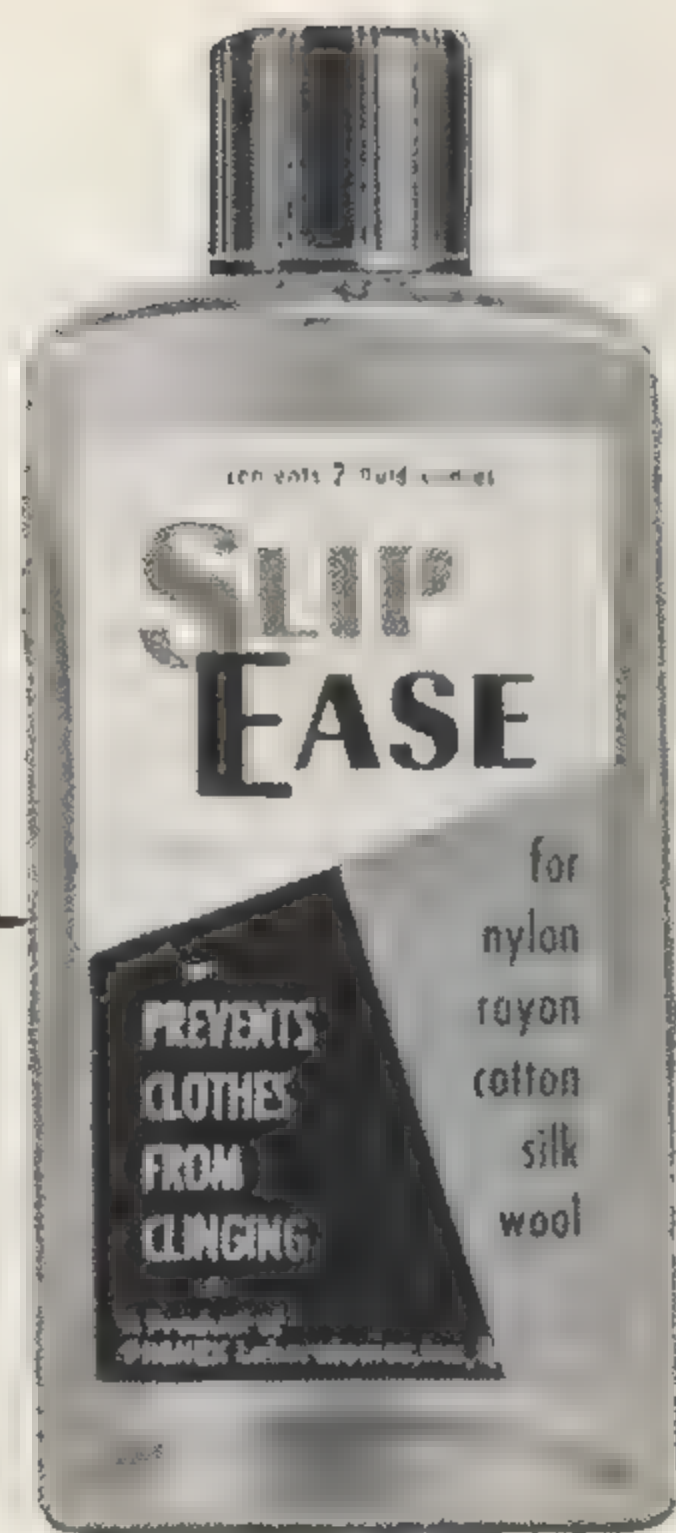
Due now—a new fashion in leather—**AMEERA** beautiful kid leather with its perfect natural grain preserved. It's delightfully light. Creamy soft. Supple. Wears just beautifully. And Ameera reaches new depths of glowing color.

In a season when texture is king, *the* leather is Ameera, a King Kid! See how it lends itself to the new soft-light shoe by Delmanette. The perfect ideal of a soft shoe, for its elegant shape is actually built-in to stay.

The Delmanette pumps: one with the "Gondola heel" and contrasting trim. The other, a bracelet of straps.

BERGDORF GOODMAN • NEW YORK

D. H. HOLMES • DALLAS



Clinging!

Introducing

- a Totally
NEW Idea!

Rinse Away **STATIC ELECTRICITY** With **SLIP EASE!***

Enjoy Freedom from **CLINGING,**
CREEPING, STICKING Clothes!

You'll feel so much daintier . . . and look lovelier than ever
when SLIP EASE works its magic on your slips, blouses, lingerie . . .
in fact, all washable fabrics!

Leaves clothes free of static electricity . . . smoother,
softer . . . with a new fabric feel. Easier to iron, too.

At drug, lingerie and notion counters. SLIP EASE is a product of
Phenex Laboratories Inc., Quincy, Illinois.

* *A little in the last rinse water does the trick!*

© Phenex Laboratories, Inc., Quincy, Ill., 1952



Sticking!





Top: THE COLONY
Center: THE WESTCHESTER
Bottom: THE PLAZA

Jane Andrew believes . . . *Your costume is only as smart as your handbag.*
From its captivating new Fall shape to its last carefully crafted detail, a Jane Andrew bag is a rare find for fashion and quality.
Black, brown or navy Evasuede; or polished calf in black, brown or navy. Each, \$18.50.*

***Evas** crock-resistant suede

Prices plus Federal tax. Slightly higher west of the Rockies

Available at the fine stores listed . . . or write Jane Andrew, 159 Madison Avenue, N. Y. 16

NEW YORK BEST & CO.
Allentown, Pa. Hess Bros.
Baltimore, Md. Hutzler Bros.
Beverly Hills, Cal. I. Magnin
Birmingham, Ala. Loveman, Joseph & Loeb
Boston, Mass. Jordan Marsh Co.
Buffalo, N. Y. Flint & Kent
Chicago, Ill. Carson Pirie & Scott
Cincinnati, Ohio Mabley & Carew
Cleveland, Ohio Halle Brothers

Dayton, Ohio Elder & Johnson
Des Moines, Iowa Younker Brothers
Detroit, Mich. J. L. Hudson Co.
Ft. Wayne, Ind. Wolf & Dessauer
Ft. Worth, Texas The Fair
Hartford, Conn. G. Fox & Co.
Jacksonville, Fla. Cohen Bros.
Little Rock, Ark. Gus Blass Co.
Louisville, Ky. Stewart Dry Goods Co.
Los Angeles, Cal. I. Magnin and all branches

Miami, Fla. Burdine's
Milwaukee, Wis. Smartwear—Emma Lange, Inc.
Minneapolis, Minn. Maurice L. Rothschild—Young Quinlan Co.
Newark, N. J. Kresge's
New Orleans, La. Weiss Bros.—Gus Mayer Ltd.
Oakland, Cal. I. Magnin
Pasadena, Cal. I. Magnin

Philadelphia, Pa. Strawbridge & Clothier
Pittsburgh, Pa. "Joseph Horne Co."
Rochester, N. Y. B. Forman & Co.
Santa Barbara, Cal. I. Magnin
San Francisco, Cal. I. Magnin
Seattle, Wash. I. Magnin
St. Louis, Mo. Stix, Baer & Fuller
Toledo, Ohio Heesen Hascall
Wichita Falls, Texas Perkins Timberlake Co.

Jane Andrew
ORIGINALS

Echo FRENCH SCARFS...

Paris says they're the new gay fillips for any costume...

so we had them made in France for you! Oo la la—such

exquisite French textures so finely woven. Oui, oui—

they're subtly dyed in soft and brilliant colors right out

of the Louvre! They're the smart imports that will give

life, spark, color to your Autumn suits and dresses.

Wear them with an elegant Rue de la Paix air!



"POUF"



"DEMI-DEMI"



"DELUXE"



"CHARMANT"



"BAYADERE"

"BAYADERE"... Striking, smart, self-stripe satin oblong about \$7.00

"DOTTIE"... "pin dots"—a woven Jacquard satin about \$8.00

"CHARMANT"... Bold, beautiful stripe satin oblong about \$9.00

"POUF"... "Peau de cygne" with contrasting satin borders about \$9.00

"DEMI-DEMI"... Stripes of color...solid and multi-stripe satin oblong about \$9.00

"DELUXE"... "Peau de cygne" smart woven satin stripes about \$9.00

"DOTTIE"

Look for this label of quality at leading stores everywhere, or write

EDGAR C. HYMAN CO., INC., 485 FIFTH AVENUE, NEW YORK 17, N. Y.



This is your Laszlo invitation to the loveliest skin of your life!

Of course you can have Erno Laszlo skin care . . . now that a few Memberships in the exclusive Laszlo Institute* are available at one fine store in our larger cities. Take this "Skin Interview" to your Laszlo beauty counter . . . find out if your skin is "Minus", "Plus" or "Balanced" . . . and how you can have the loveliest skin of your life with scientific Laszlo care. (Or, if you fill out and send your "Skin Interview" to us, we'll be glad to forward it to the store nearest you.)

	YES	NO
1. Do you have an oily look on your cheeks?	_____	_____
2. Are you troubled with pimples? a. Often? b. Always?	_____ _____	_____ _____
3. Does your skin generally have a tight, taut feeling?	_____	_____
4. Does your skin feel tight or taut after washing with soap and water?	_____	_____
5. Does your skin feel tight or taut after exposure to sun, wind or cold?	_____	_____
6. Do you have an oily look on forehead, nose and/or chin?	_____	_____
7. Is your skin inclined to be flaky or rough—look parched?	_____	_____
8. Is your skin sensitive to creams or nervous upsets—thus causing itching or red blotches (not pimples)?	_____	_____
9. Do you have fine lines around eyes and/or throat?	_____	_____
10. Do you have deep lines or wrinkles around eyes and/or throat?	_____	_____

Name _____

Address _____

Among Dr. Erno Laszlo's private clients at his Fifth Avenue Institute are such famous beauties as:
The Duchess of Windsor
Greta Garbo
Lily Pons
Brenda Frazier Kelly
Vicomtesse de Bresson
Helen L. Arpels

The **ERNO LASZLO** Company
665 Fifth Avenue, New York 22, New York



*Complete Laszlo Institute Memberships include the "Skin Interview", correct preparations and individual home ritual, an "Invisible Consultation" and continuous supervision by Dr. Laszlo through a series of "Progress Reports" to assure results.

Little girls should be seen in
Celeste frocks



For young elegance—velveteen. Left: Yoke of crewel embroidery on ecru net imported from Switzerland. Powder blue or coral. 3 to 6x \$22.95. 7 to 12 \$26.95. Center: Collar of Swiss eyelet embroidery edged with French val lace. Ruby, sapphire, emerald. 3 to 6x \$17.95. 7 to 12 \$21. Right: Portrait collar of embroidered net imported from Switzerland. Black or ruby. 3 to 6x \$26.95. 7 to 12 \$30. At better stores or write Celeste, Dept. V2, 1350 Broadway, N. Y. C.

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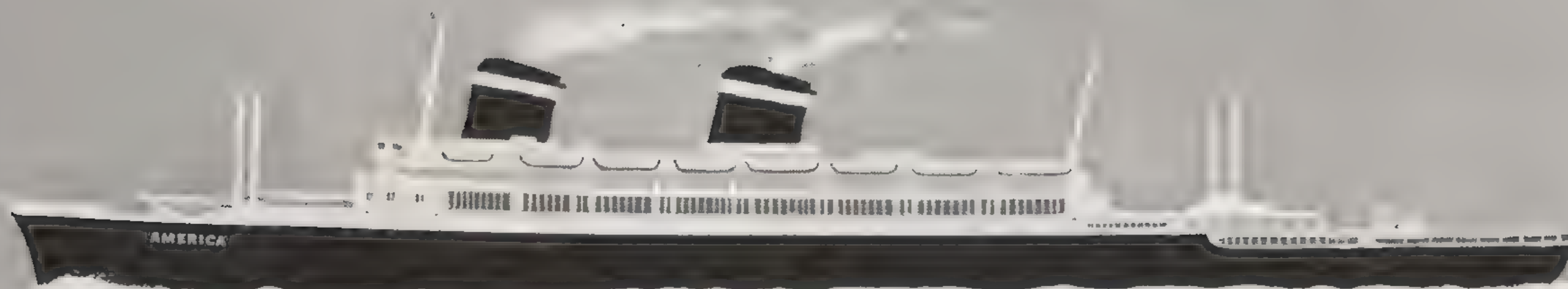
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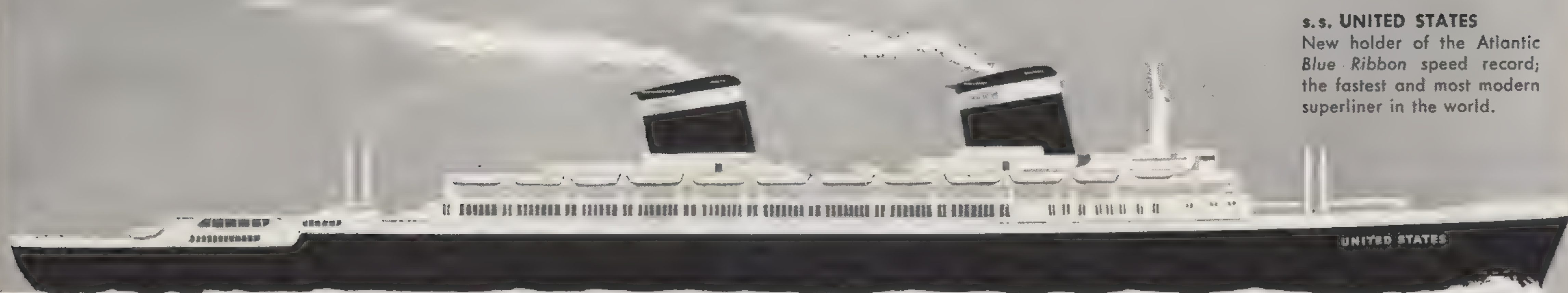
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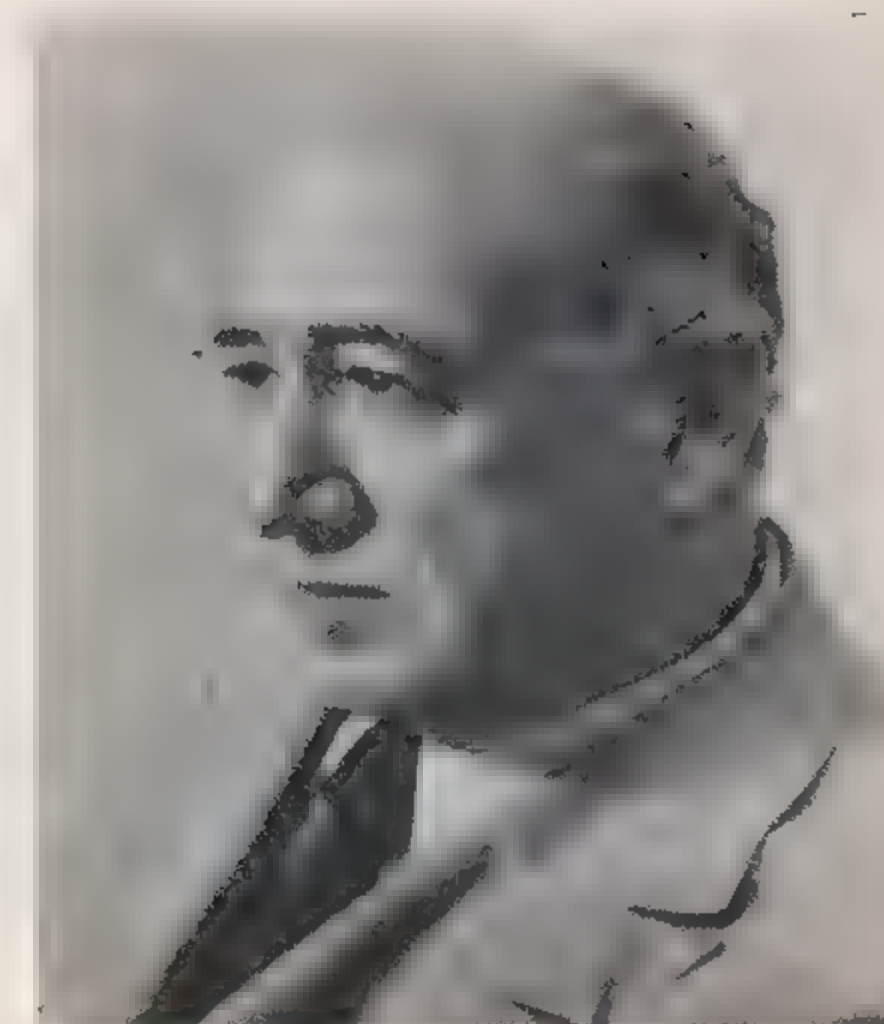
B—Gracious lace with sweetheart neckline accented by pleating, matching taffeta slip. 12½ to 24½ in Radiant blue, coronation shades of red, amethyst, navy and rose.

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Mr. Blotta is the designer to whom the fashion world on both sides of the Atlantic looks for original ideas. Season after season it is not disappointed, as witness this exciting two-piece coat. Mr. Blotta favors Kid Leather for shoes because it lends itself to originality in design, to the creation of shoes that will truly complement his own fabulous creations.

"Kid Leather is light, soft, pliable, and molds itself to the feet," says Mr. Blotta. "Shoes made of Kid Leather, whether it be smooth, crushed, or suede, do not have that clumsy look that interrupts the flowing lines of the figure." To wear with his Snow Flurry coat and fashions of similar fabrics, Mr. Blotta suggests shoes of smooth Kid Leather. With smooth fabrics he likes the texture contrast of suede Kid Leather shoes.

left—This is Anthony Blotta's sensational new idea for Fall, the two-piece coat. There's a snug jumper underneath the jacket top. This coat is called Snow Flurry because of the white-flaked pattern on the fleecy grey wool fabric.

below—1. When the occasion calls for tailored Kid shoes, this new style by Andrew Geller is perfect. He started with a very low cut shell with pointed toe, filled in with a matching vestee, laced and tied at the throat with a tiny bow. In navy or black smooth Kid Leather.

2. When you're going out for late afternoon and early evening, wear this draped sandal by Dave Evins. It comes in soft, smooth Kid in all the smart shades of the season; is Kid lined, too.

3. When your costume fabric calls for Suede Kid shoes, you'll like this pretty pump. It has flower-like cut-outs centered by tiny squares of lizard, jet embellished. It's from Selby's Tru-poise line, in black, navy, brown or grey Suede Kid.



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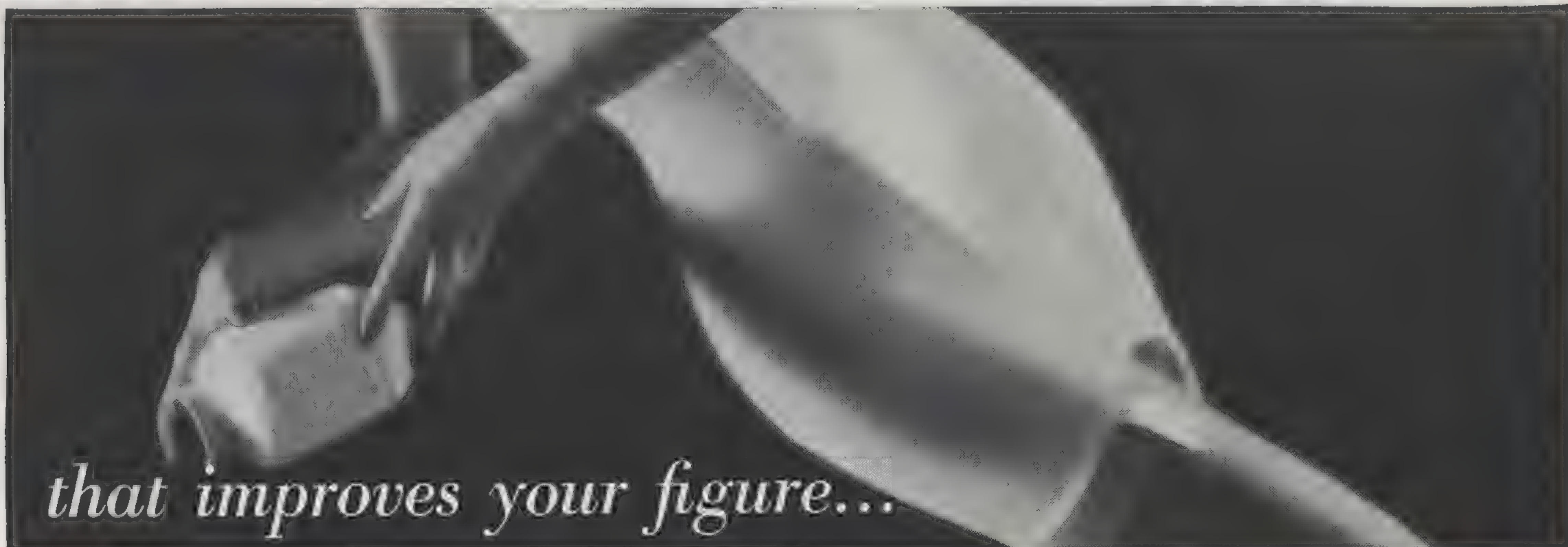
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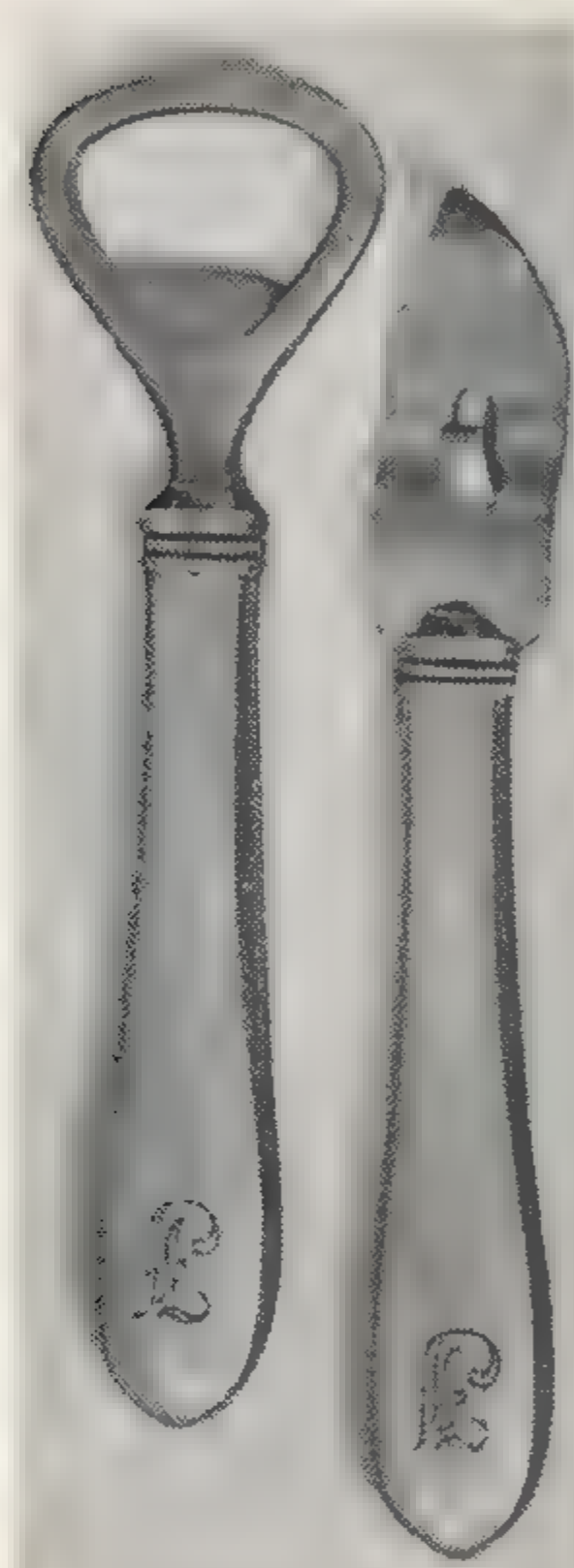
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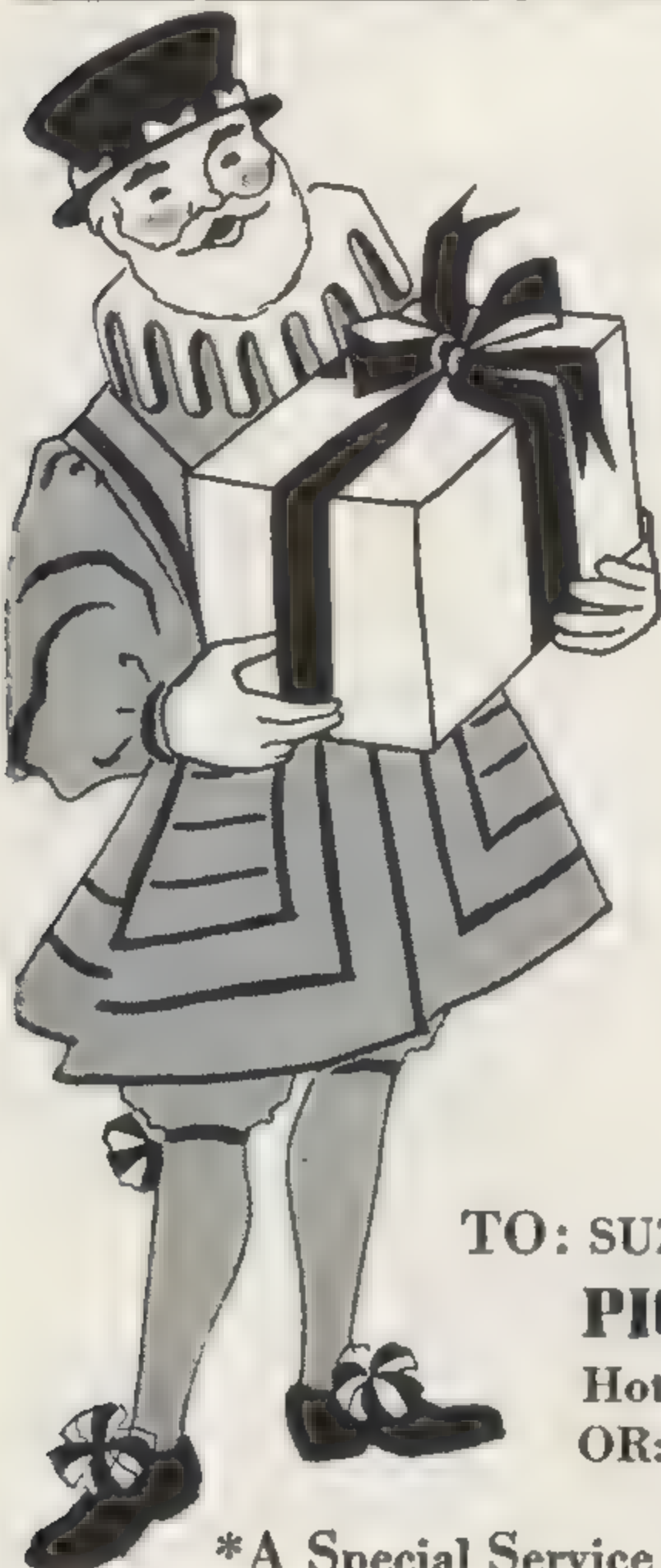
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SHOP



Left: Mrs. Exeter's ideas about a black Persian lamb coat—a length that can be day or evening; straight lines, flared just enough to walk well. Here, for \$850 inc. tax from Zinn Furs, 345 Seventh Ave., N. Y.

Right: Mrs. Exeter, always an audience for the theatre hat, finds this S-shaped brim of brown velvet, outlined in bronze beads, pleasant foil for her grey hair and her furs. In any colour, \$22.95. Talbert, 551 Madison Ave., N. Y.



Left: The kind of dress that's hard to find in sizes 12 to 20, 38 to 44, 16½ to 22½—a simple zipped-down-the-front wool jersey, in pale taupe dotted and piped with black. \$26.75. Olga Frocks, Pt. Pleasant Beach, N. J.

Right: Just one example of the meticulous work done by the milliner Nahum Joslyn—a bicorne of rich-textured French velours. This, and a series of other daytime hats, made to order for \$35. 835 Madison Ave., N. Y.



MIEHLMANN

HOUND

... And Mrs. Exeter



Left: "A black velvet evening blouse with sleeves," Mrs. Exeter specified. Shop Hound found one in sizes 10 to 18 for \$10.95; added a street-length skirt of black rayon satin—sizes 10 to 20; \$19.95. Yohalem, 723 Madison Ave., N. Y.

Right: Separates that fit right into Mrs. Exeter's day: a black jersey top with a wisely-draped bosom; black and white tweed skirt with braid-marked pockets. Sizes 10 to 18. Top, \$12.95; skirt, \$17.95. Clothes Horse, 64 E. 56th Street, N. Y.



Left: First principle for grey hair: it must have body, and a definite outline. Hairdressers Werner & Charles did this coiffure; gave it a blue rinse and a sprinkling of silver highlights. 16 West 57th Street, N. Y.

Right: Saddle leather satchel with a soft, smooth finish; good lines; room for everything, even a passport. Lined in black faille. Black, red, brown, tan, navy-blue. \$17.95 plus tax; Marion Wright, 12 E. 53rd St., N. Y.



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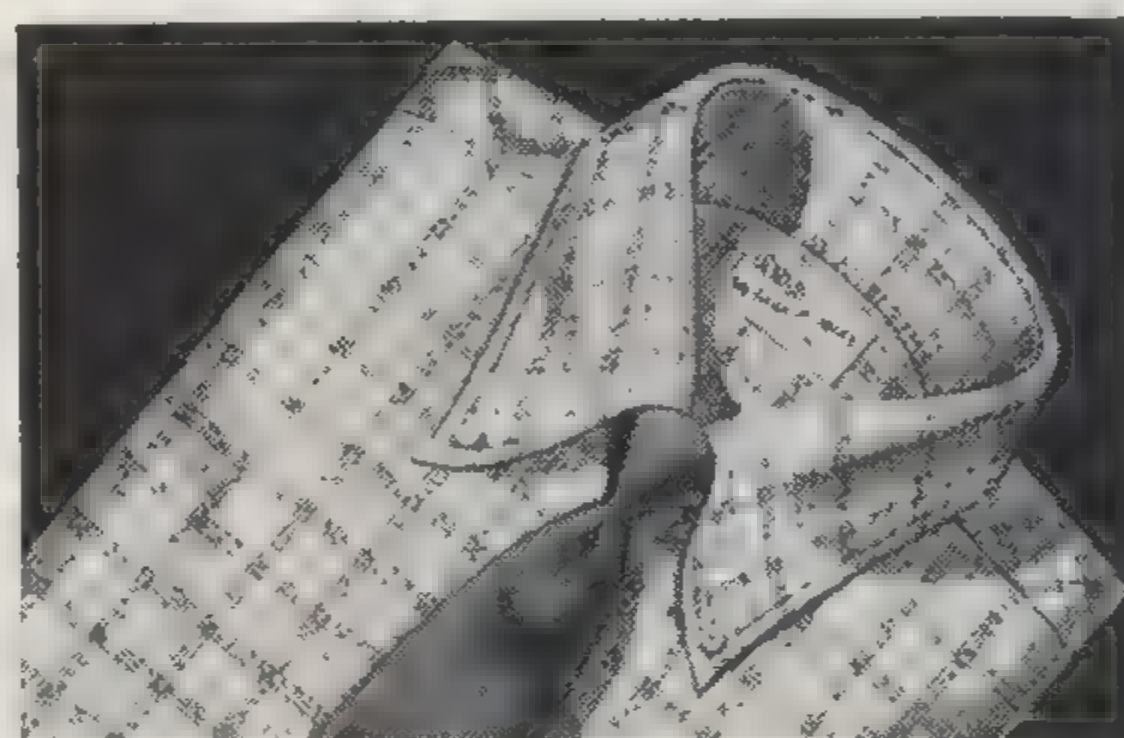
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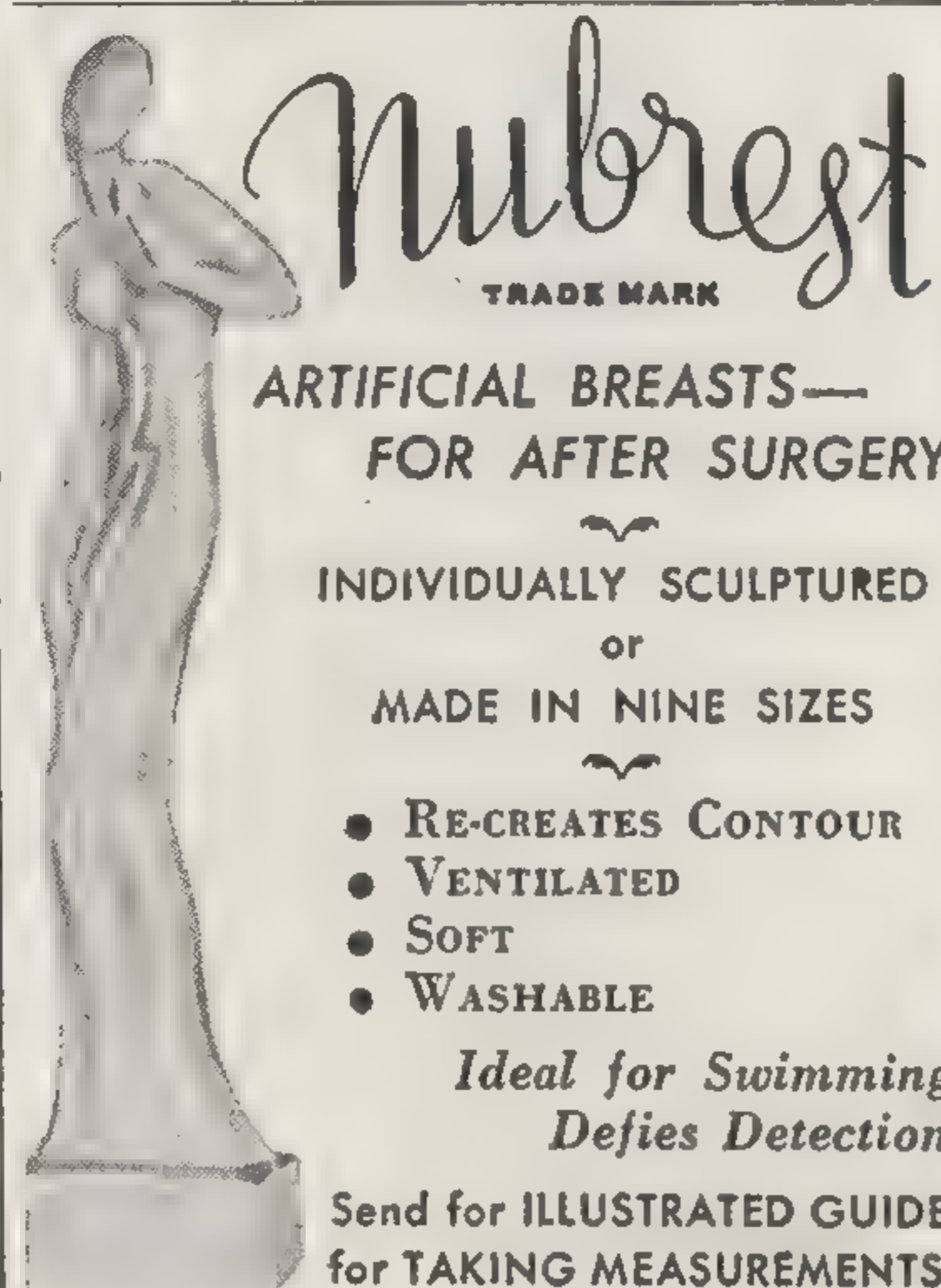
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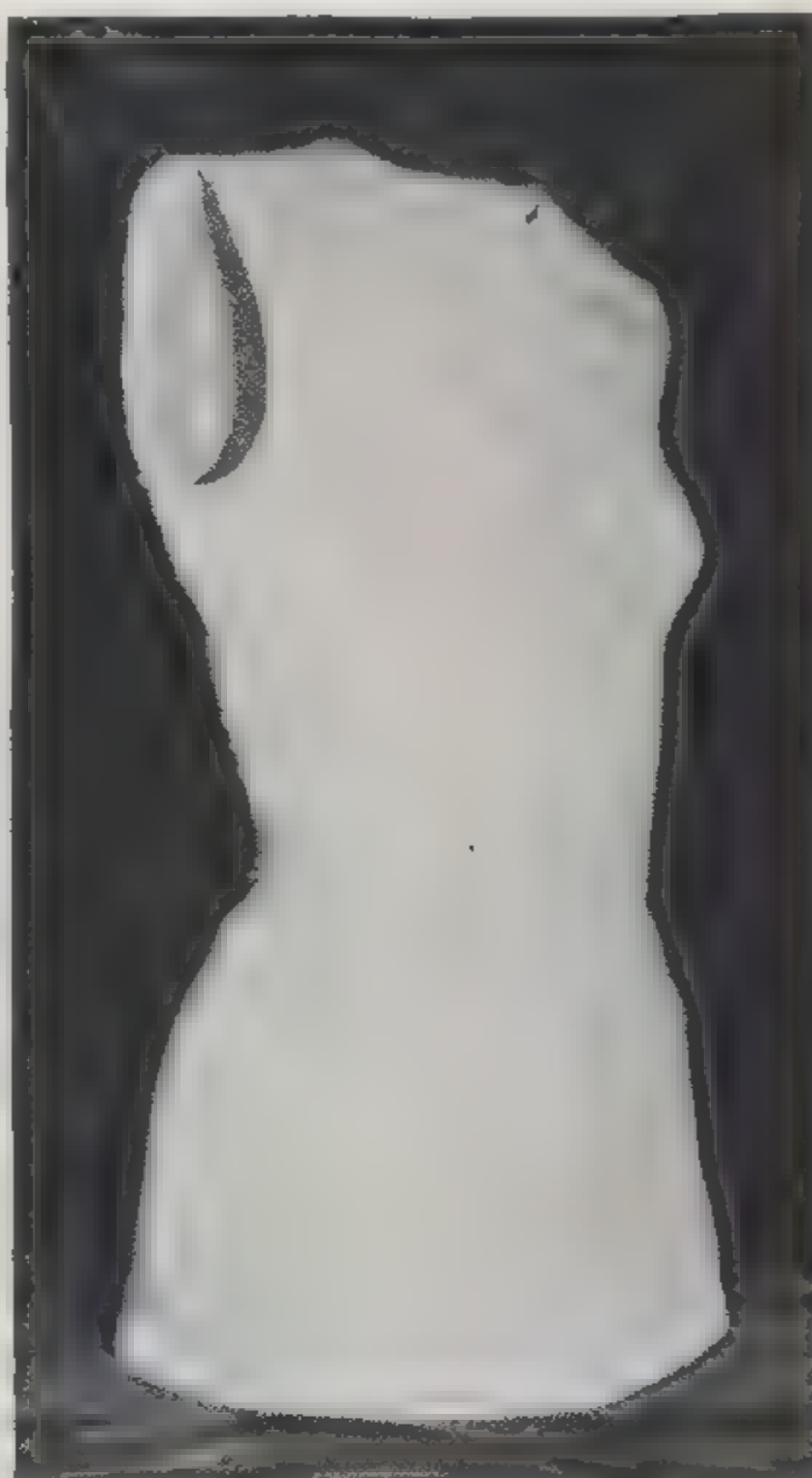


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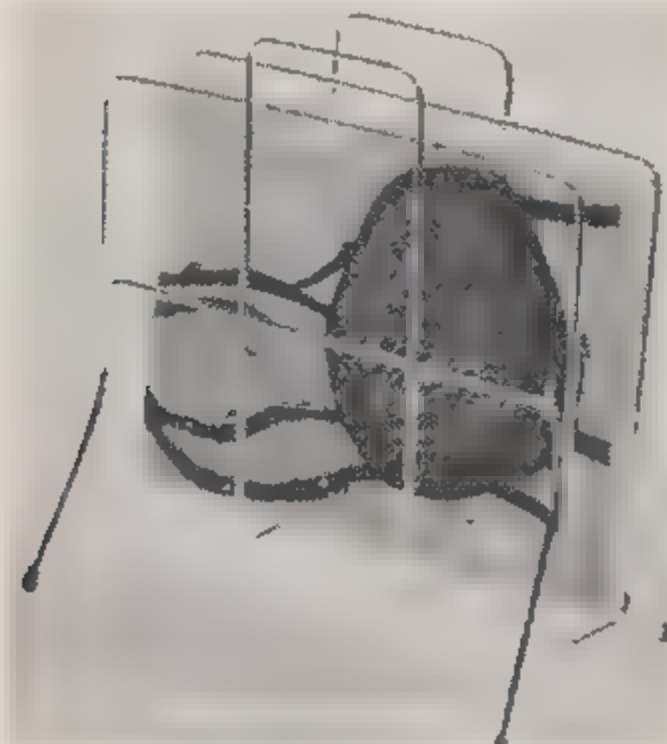
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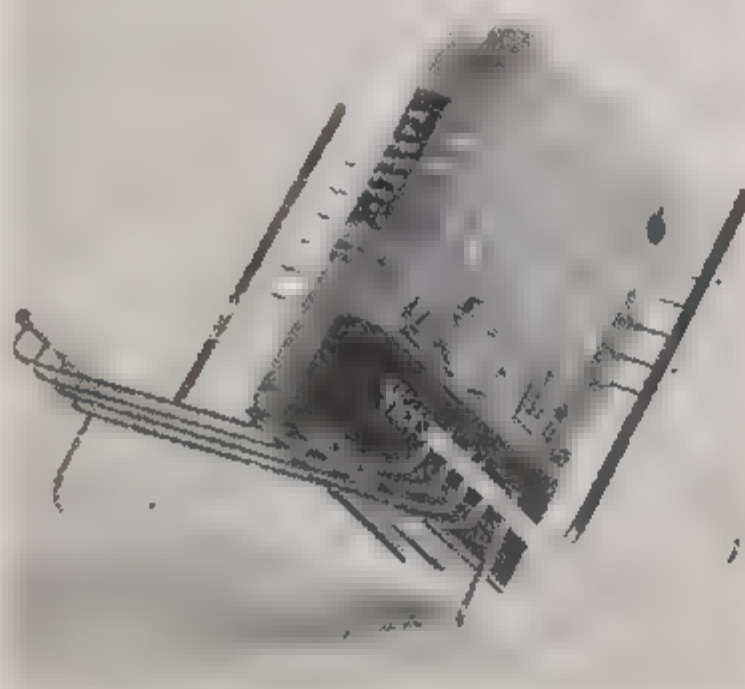
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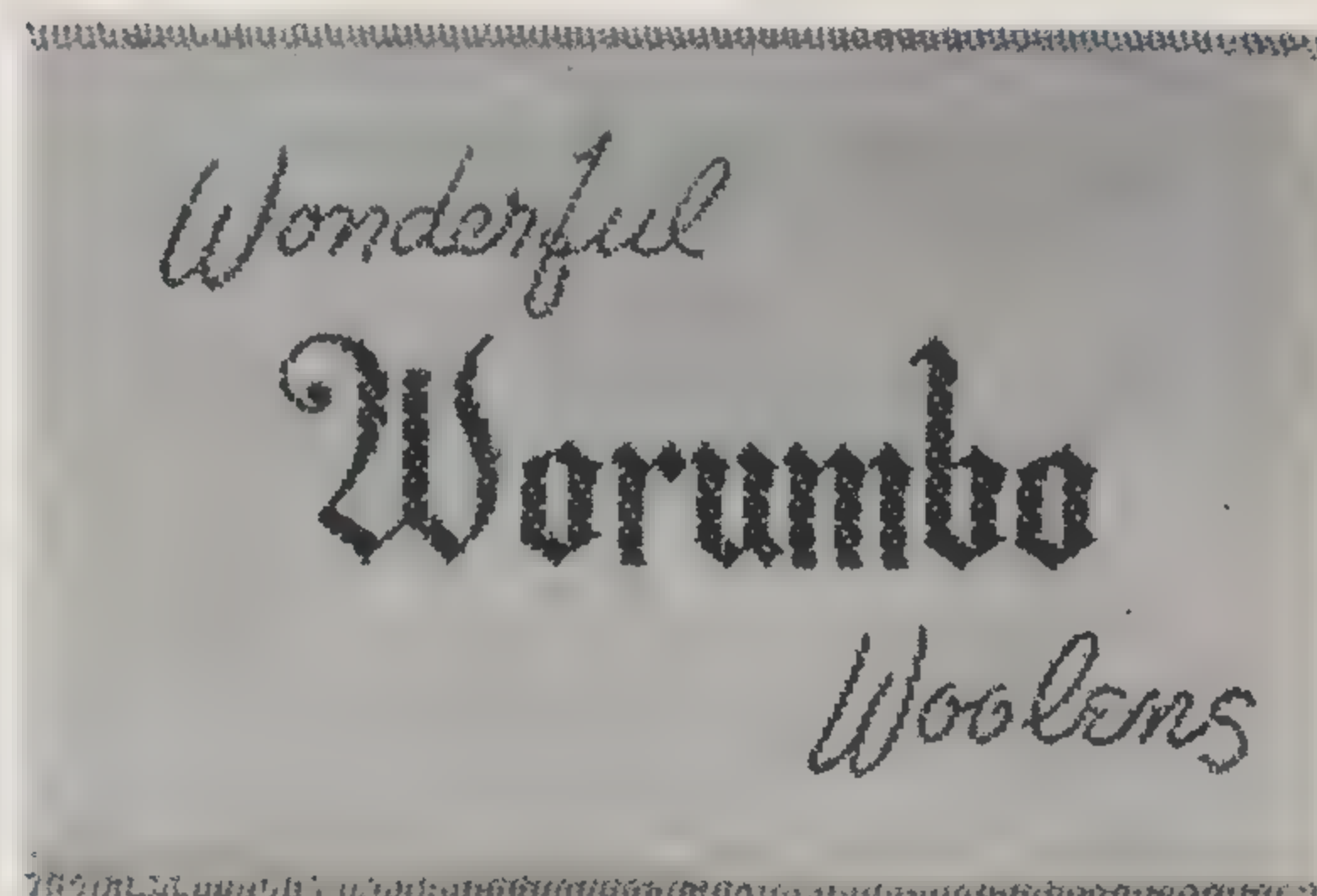
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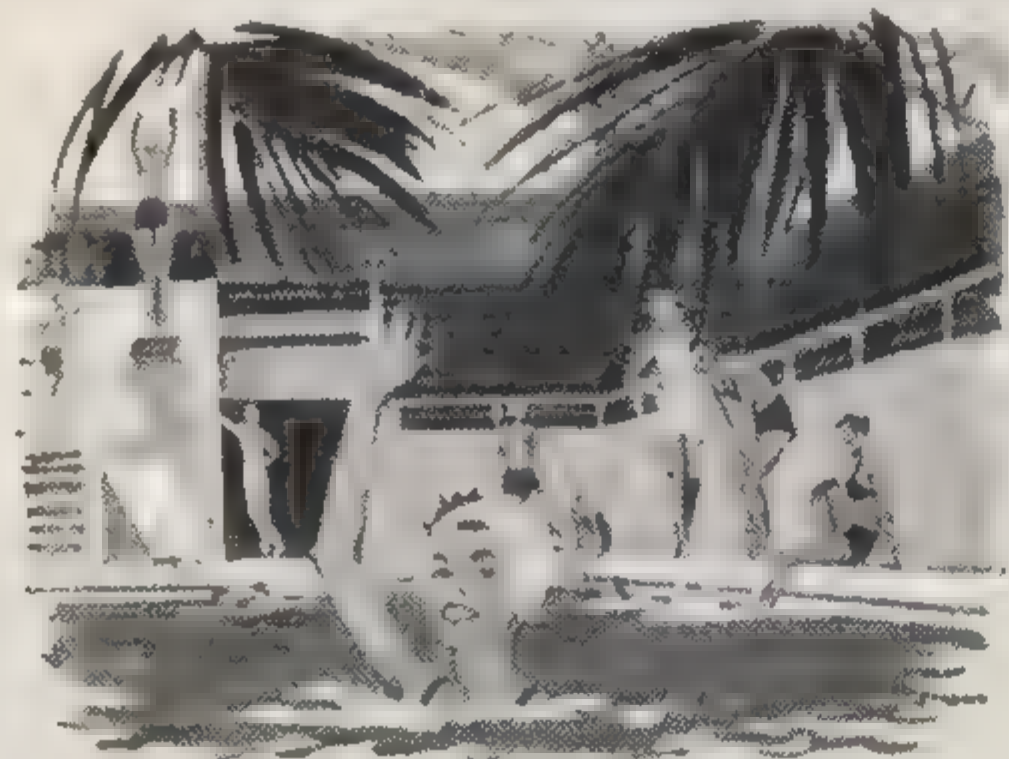
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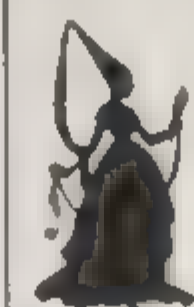
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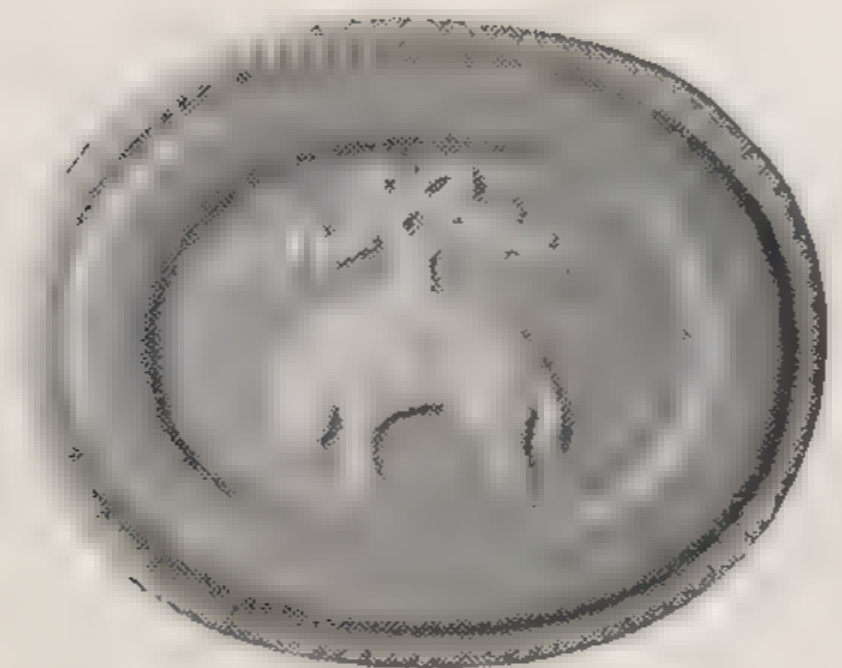
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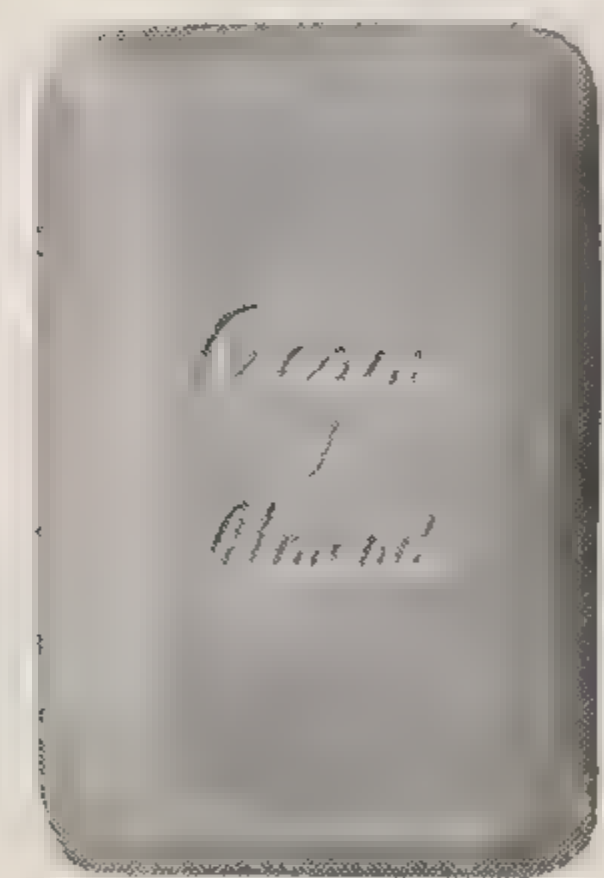
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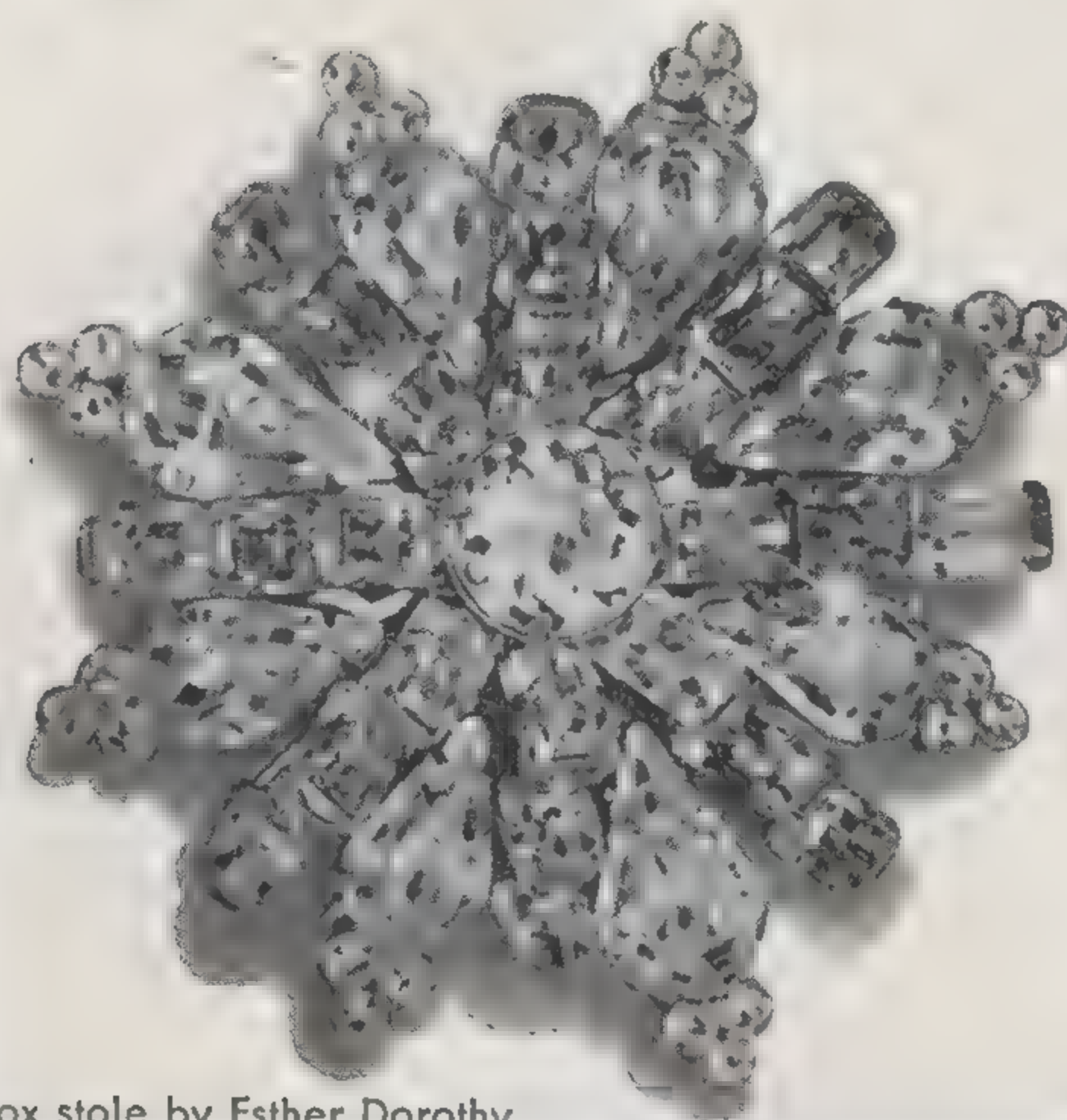
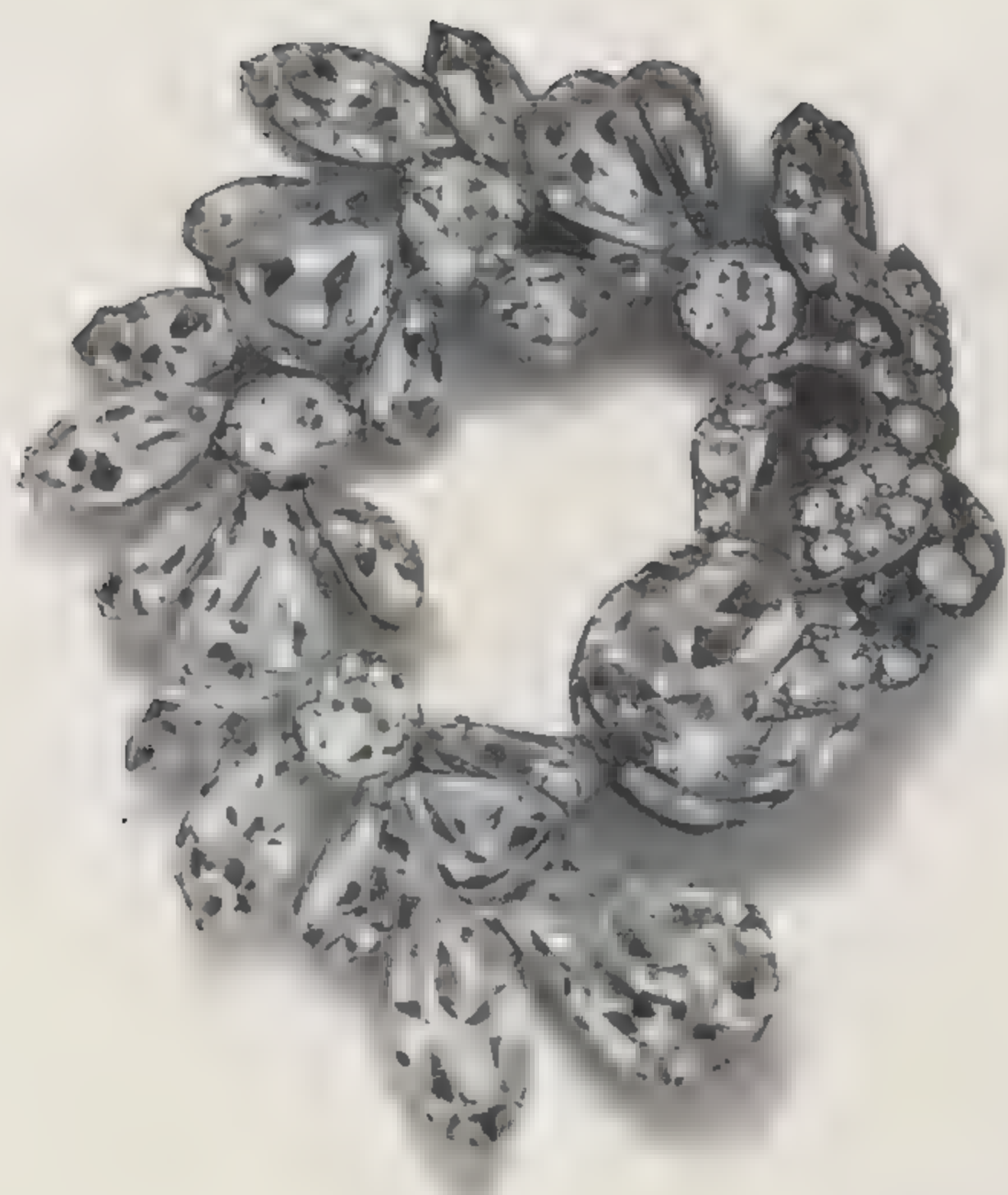
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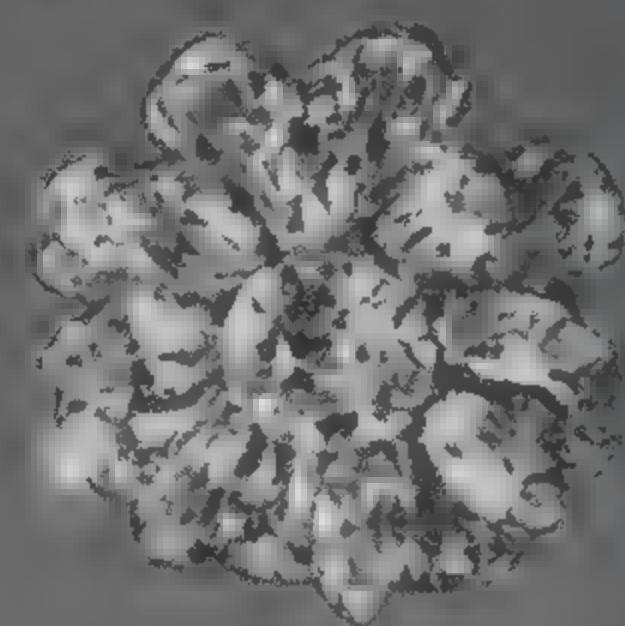
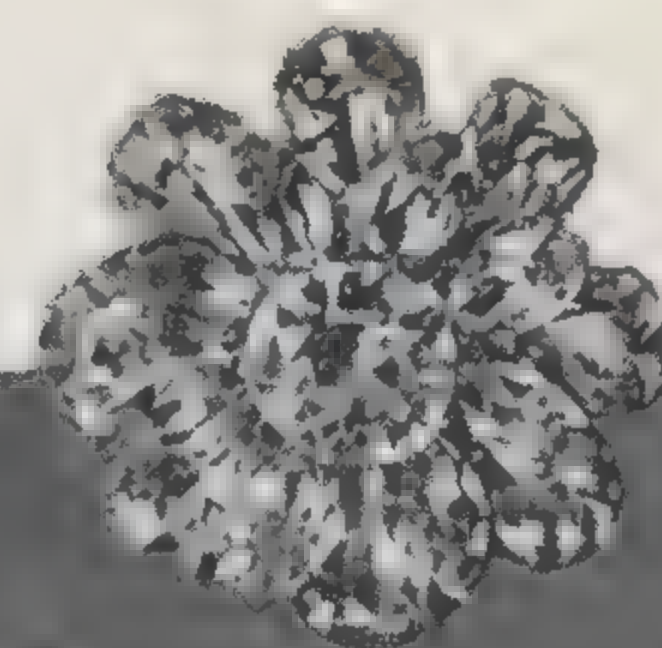
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London

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OCTOBER 15, 1952

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COVER: This face, wearing the mask of Vogue—whose is it? It might belong to any American woman. For lipstick is her inevitable signature, and a pretty complexion an easy asset. These two attributes of Everywoman are the fundamentals of all other make-up—which can be used to change any face endlessly. Here, the complexion is covered with "Basic Sheen," a new liquid foundation that tints the skin, and seems to give it a luminous transparency. On the mouth: "Victory Red." The foundation and lipstick, by Elizabeth Arden.



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COFFIN

VOGUE'S EYE VIEW OF CHANGING YOUR PART

There's probably something Deeply Significant in whether those words, to you, mean changing your hair-division or changing your rôle. But we do know that if you change the one—the other, quite likely, may happen. Some people change their part for their scalp's sake, but not nearly as many as say so. Usually they're looking for their "other" face and we're all for that. After all, your "other" faces are you too, and there is a special refreshment in suddenly coming upon a new and shining version of yourself. So what better time than this autumn—this minute—to swing your part over to left, right, or centre? Or, yourself, to the left, right, or centre of your last year's rôle?

FOR THE WOMAN WHO WANTS TO CHANGE HER LOOKS

Why should a woman want to change her looks? Well—why?

Not always to look prettier; she may be pretty, as is.

It's just because—because she *wants* to. Isn't that enough?

She may not be aware of her real motive; and since we haven't enough room on this page for a psychiatrist, we may never know.

How about the other woman—who never changes her looks?

Again—why? Not always because she couldn't be prettier: often she knows, as is, she's not. But.

Well, we're not rooting for any particular team here, the Changeables or the Statics.

We just feel it our duty to point out that *when* and *if* a woman wants a different face, this is very possible. For

MAKE-UP is many-faceted. Make-up can be a cover-up. An accent. Smelling salts to revive the wilted spirit.

A mask. A magician (now you *see* her, now you—don't).

But always, always, always make-up **MAKES A CHANGE**. The change can be just enough, just for the better. There is practically no woman who doesn't depend on the just-enough change

of a quick dusting of face powder,

and a quick crayon drawing of bright lipstick.

But how many women know the rest of the make-up routine?

Know the extent of the difference

different make-up can have **ON THE SAME FACE?**

Enough, we felt, to give an illustrated lecture on the subject.

Would you guess—if we weren't perfectly willing to tell you—that the four faces, on the next four pages, are really one?

They are, and we've used no other tricks to make one face a quartet, except the tricks of make-up—and hairdressing.

We expect you to have a favourite—possibly an aversion.

But who thinks every "beauty" a beauty; every plain face "plain"?

The standards of beauty are happily flexible, and everyone has a free vote here.

BUT MAKE-UP ISN'T EVERYTHING; so we go on to show the news in coiffures, and the change they could make to a face.

And we remind you, as we always do in every beauty issue of Vogue—that a beautiful face needs the help of a beautiful figure, and that the expressions of both should be graceful.

On this point, we never change.

INTRODUCING: A FACE

See, on the following pages, the changes in this face.

Here, it's a face practically in its natural state. It wears only the standard equipment of American women: just lipstick and a faint brush of face powder. The hair is merely combed through—not set.

We can therefore say, "This is what she really looks like." Now—want to see who she can become?

Turn the page, then, and find out what a little time and a lot of make-up can do. . . .

(Her gold bracelets, gold pencil, at Verdura. Red saddle-leather purse by Enger-Kress, at Altman.)



THE SAME FACE, here re-Vamped. The frank and freckled complexion is masqued and paled by a cake foundation and clear-toned powder. Lipstick makes a big change-of-costume for the face: paints on a completely different mouth. The mysterious eyes—no mystery: just black shadow, eyebrow pencil, and a thick fringe of made-to-order eyelashes. Her earrings: jet and glitter on gossamer wires; gloves by Superb; Lord & Taylor; I. Magnin.



THE SAME FACE wears a light tan in the country; a sun-colour she can put on and take off as easily as her sweater—for *this* complexion comes out of a bottle of liquid foundation.

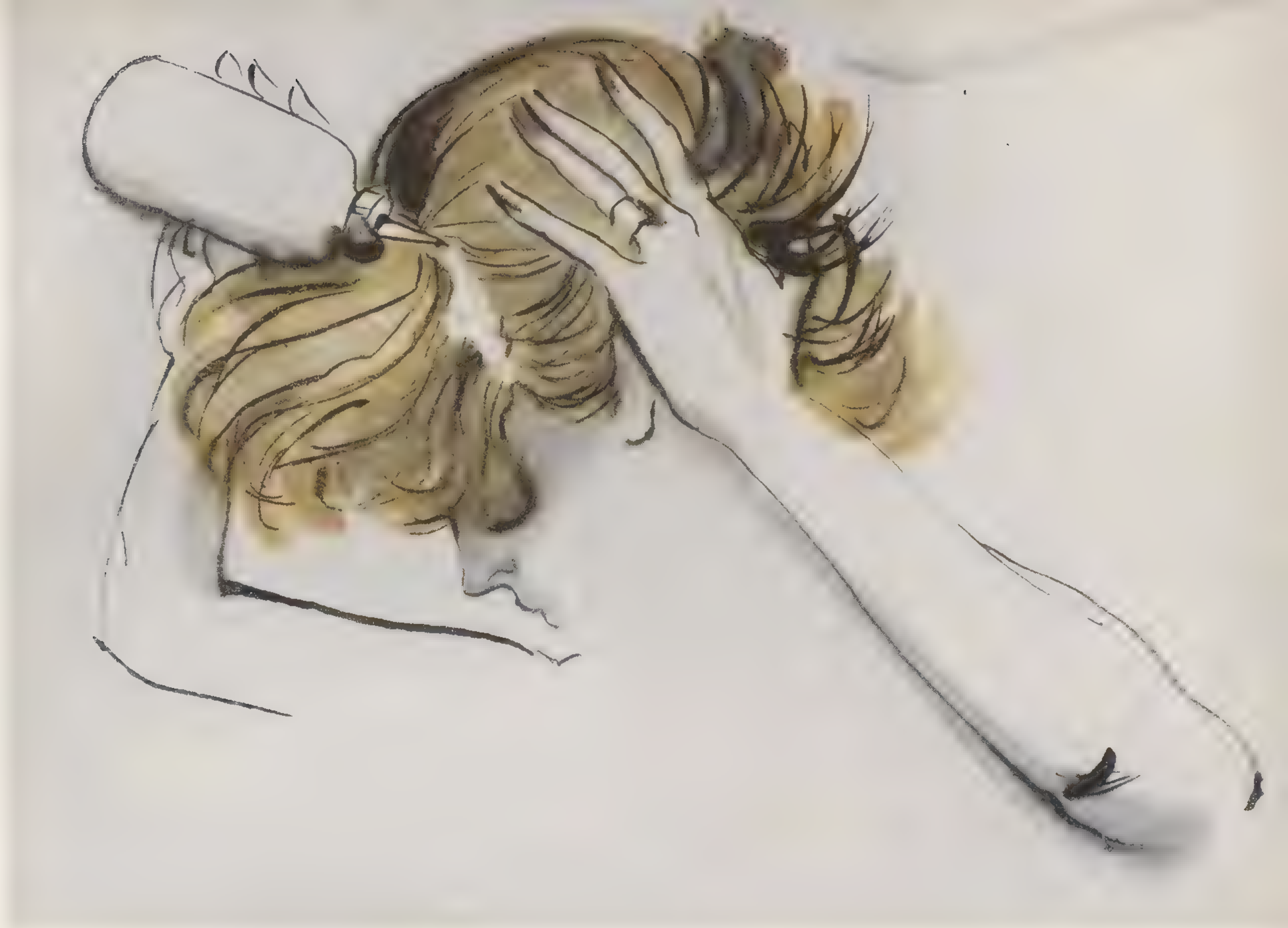
On the mouth: orange-red lipstick, boldly used. For the eyes: a shadow of green. And she's switched hair colour—just for the day—by brushing in a gilt metal powder. Her gold glasses, at Lugene. Pigskin and fabric gloves, by Superb; gilded metal bracelet, by Castlecliff; Bonwit Teller.



THE SAME FACE, now a perfectly frank, perfectly delicious phony. Nothing real here at all—neither the lashes (easily applied in a strip), nor the glitter on the mouth (caused by brushed-on red sequins), nor the widow's peak (etched in with the brow-pencil, strewn with silver sequins).

It's a fantasy for—well, a big ball?—a charity fashion show?—or just to prove something to yourself? Rhinestone-paved minaudière, by Evans; earrings, by Ledo; rhinestone bracelets: Henri Bendel; Hudson's.





A SHADE BRIGHTER

Almost as easy as being born a blonde, is this new way of becoming one.
 Lady Clairol's new hair lightener whips into a creamy foam as it's pressed from the bottle,
 conditions the hair as it high-keys it.
 The spout is a point, to part the hair
 for easy re-touching.

Nth DEGREES OF CHANGE

The big difference could be a little thing.
 A colour stepped up. A shadow deepened.
 A flatness lusted.
 And make-up is the big bag of tricks,
 crammed to the zipper with quick-change artistry.
 Here are some ideas, presto chango,
 from the beauty salons,
 from cosmetics designers.



A TOUCH OF GLITTER

This is Elizabeth Arden's idea
 for a spectacular evening
 (or the first fifteen minutes
 of a s. e.)—small sequins
 placed over the lipstick,
 dusted on with a camel's-hair brush.
 (They can be smoothed off again with
 a tissue—before eating and drinking!)

Arden's "Startwinkle" sequins
 are buffed of any possible
 rough edges—are smooth
 (and safe) as silk.

MORE LENGTH FOR A LASH

There are so many women who are delighted to know that they can *buy* their eyelashes. Lashes made of real hair, strung on a hair, can be cut to any seductive length. At Elizabeth Arden's Salon, they add lashes by dipping a fine stick in special adhesive, and drawing this in a line behind the real lashes, then pressing the impostors over it. They cover the line with eye-pencil.



**A SHADOW—
PLUS,** *above*

Two shadows for your eyelids, and twice the lustre for your eyes.

Now Aziza makes a pearly cream to put over a coloured shadow.

This news is actually "pearl essence," the iridescent covering used for pearl beads. They call it "Oversheen."



ADDED: SPARKLE, *below*

More of Elizabeth Arden's miniature sequins—this time either gold or silver. The small paint brush is dipped into a bottle of sparklers, and brushed gently over a creamy eyeshadow.

They cling there all evening, refracting the night lights, and adding real brilliance to the eyes. "Startwinkle" is the name.





SKIN TEXTURE—SMOOTHER

This is a cover-up.

If the complexion is uneven, or spotted, it can seem clearer in a minute—like this:

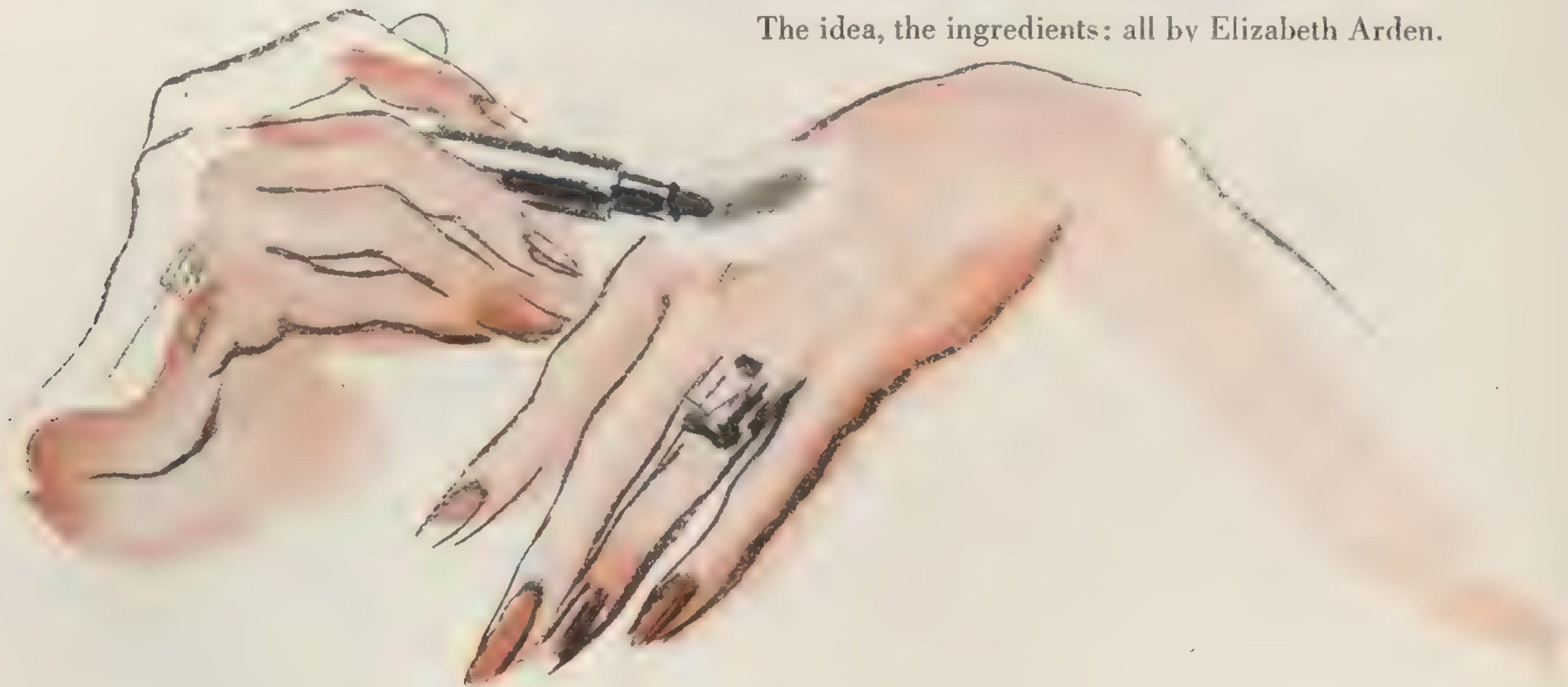
put on a cream-and-powder cake foundation; then dust it heavily with pure white talcum (Houbigant's Quelques Fleurs might be a choice). Wait a minute for the talcum to absorb, then dust with tinted face powder.

THE DEEPEST SHADOW

Here being made to order: a *black* shadow for the eyelids of a dark-haired beauty.

Spread some Velva Cream on the hand, then run it through with a black eyebrow pencil. Mix until smooth-coloured, and touch the mixture to the lids.

The idea, the ingredients: all by Elizabeth Arden.



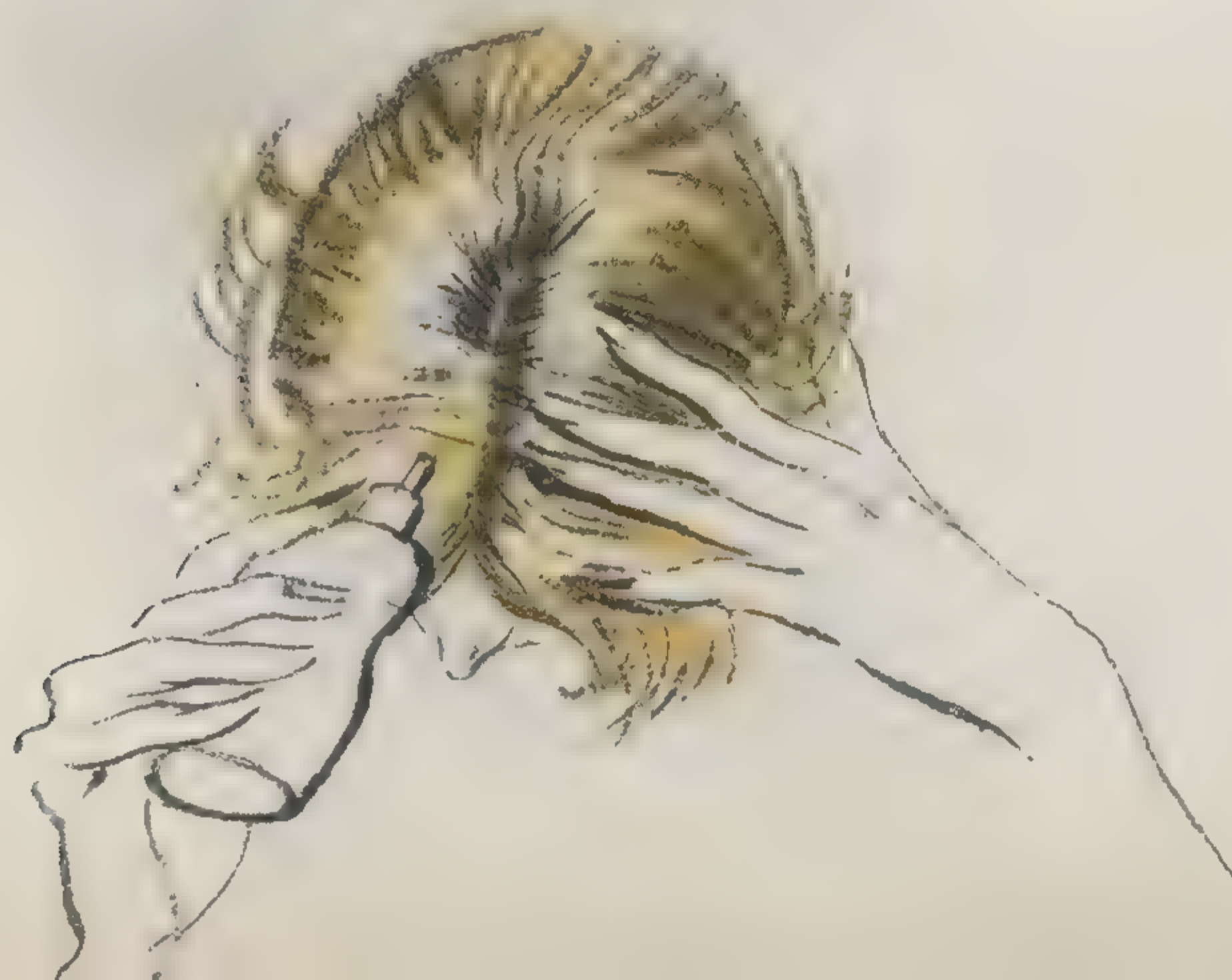
A QUICKER TOUCH-UP

Guess who's hair colouring is her own?

Anybody we know? Harder to tell than ever now, for the natural hair can be covered at the roots, even between re-touchings. Just spray on a metallic hair powder in the shade you're wearing—

to cover the shade you're *growing*.

Steiner's "Colormist" is as wonderful for this—as for highlighting the hair; for giving it a brilliant, almost lamé look.



RAW

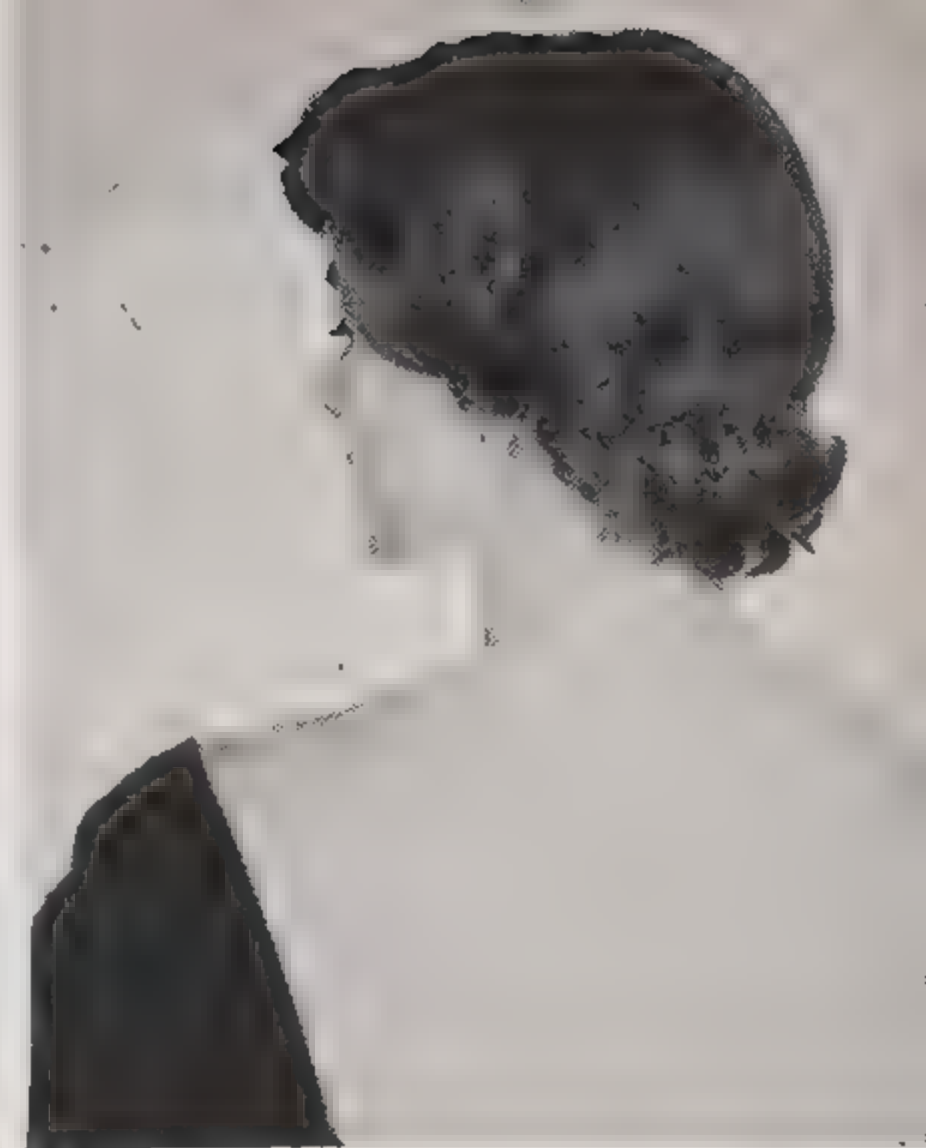


In the large photograph, above: a coiffure as the hairdresser left it, only seconds before. The hair is circled from a compass point on the crown of the head; cut short, thinned to a fitted cap. In the small photographs, right: a view from a theatre seat, one row back; after a fast brushing; and, after the prevailing wind. Compass Coiffure, by Michel of Helena Rubinstein. Rhinestone (studded) ball earrings by Schreiner; Jay Thorpe.

THE CHANGE-ABOUT COIFFURE: A CHANGE FOR YOU

There's the fresh-from-the-hairdresser look.
And the several-days-later aspect.
Different ways you comb, at different times.
The back view you seldom see, but should.
The things the breeze
and the rain can do—or undo.



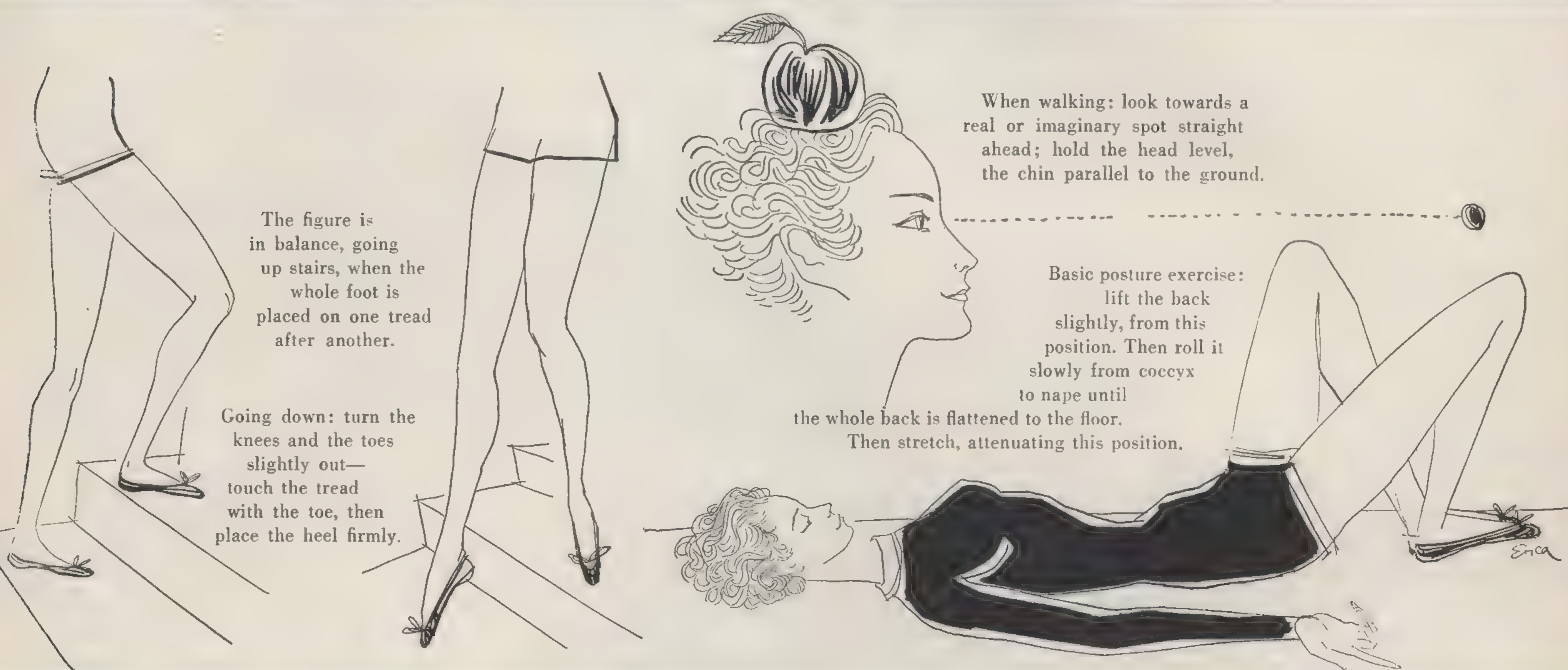


In the large photograph, above: we show one of the prettiest things to do with four or five inches of hair—this, snapped just as it left the hands of Mr. Fred of the Breck Salon. His Curl Cut is softly arranged from a part, smoothed over the back, and set in a short chignon. *The small photographs at the right show:* a back view; brushed-down bangs; brushed-up pompadour; and what a damp evening can do. Wire and glitter earring, by Sustain; Lord & Taylor.



In the large photograph, left: we show the Shell Shingle that Marcel brought from Paris. He clips the back, shaggily; lays the very short hair in shell-shapes all over; pulls it in tendrils over the forehead. *In the small photographs, left:* a profile; a back view; a brushed-out, fluffed-out version; and, just before the *next* set, the same coiffure combed smooth. The rhinestone-paved carryall, by Fashion Craft, and shower earrings; Saks Fifth.

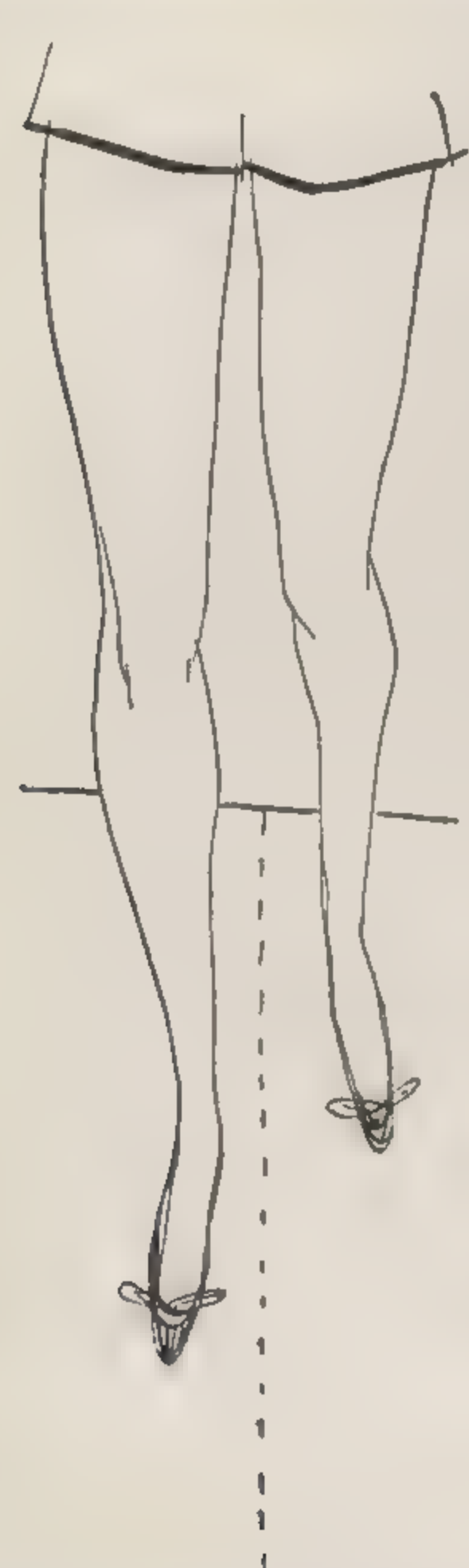
C H A N G E O F A T T I T U D E



W E L C O M E C H A N G E : A D E L I C I O U S D I E T

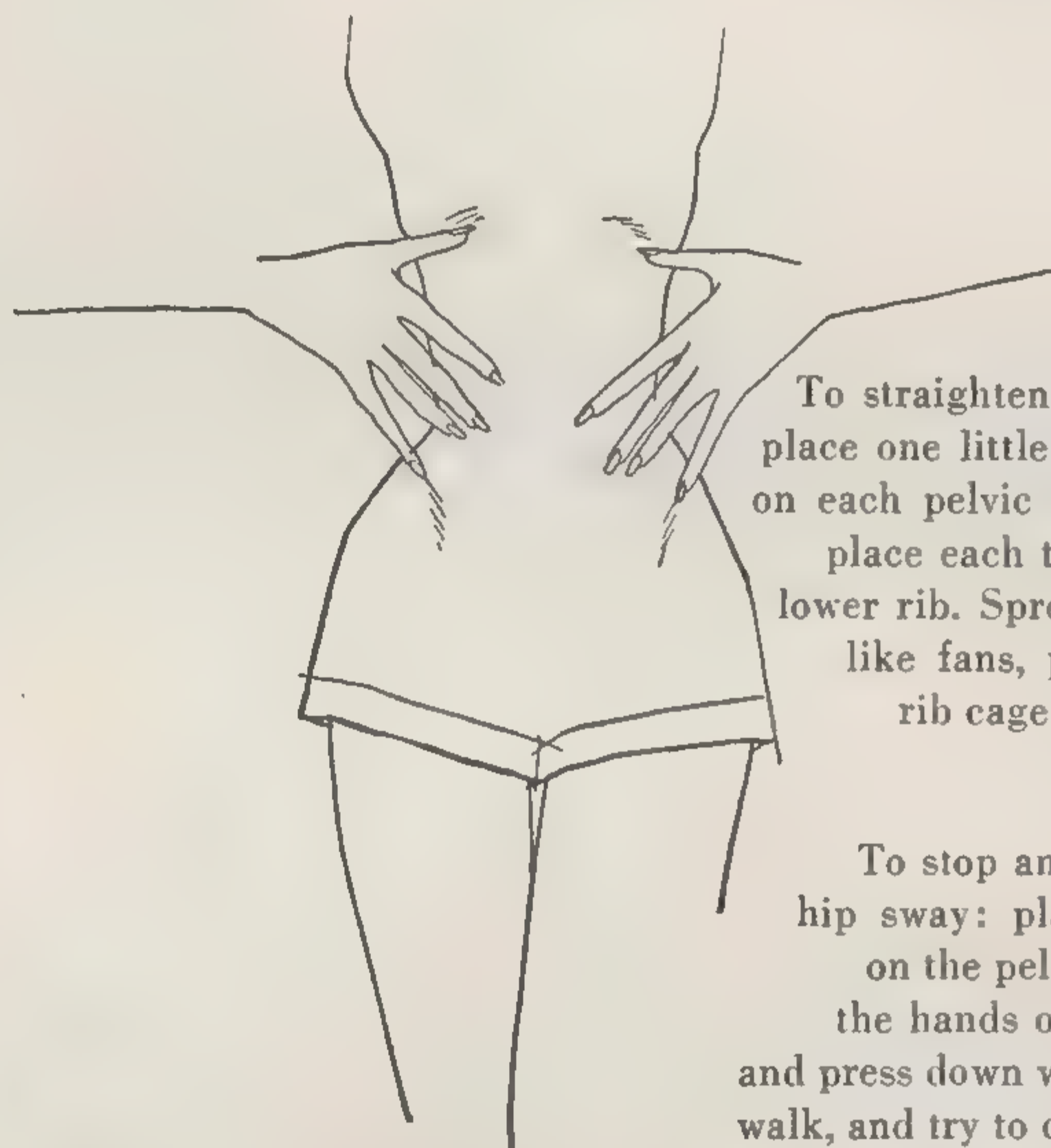


Beauty statistic: the body is, ideally, seven and a half times the length of the head. So a pretty face is *not*, in Vogue's Eye-View, everything. A beauty needs a slender and supple figure. And the figure *and* the face need the asset of good bearing. To walk, to sit, to stand with grace—this is the mark of a beauty. Carriage, matter of fact, is often the result of a mental attitude. Women who are very sure of themselves usually have a good carriage. Poor bearing is often the result of tension and lack of ease. But the graceful use of the body *can* become a daily habit—and that's what the drawings directly below are about: quick tricks, little memos, to straighten you up. These completely un-gymnastic muscle-controllers are ideas from the Richard Hudnut Salon.



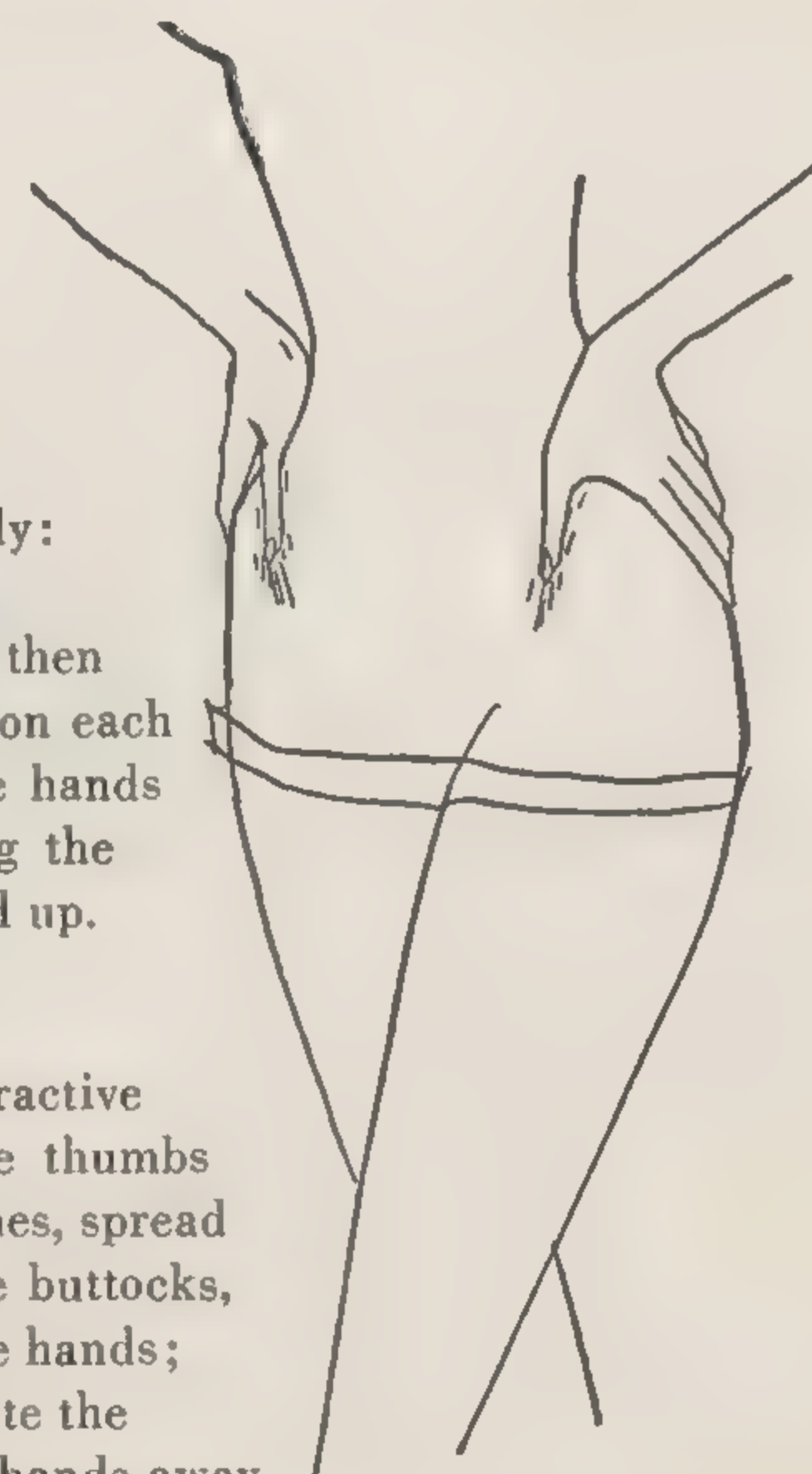
A correct walk helps posture. Lay a string along the floor; practise walking over it. Each foot parallel to the string.

When standing, the arms should hang loosely, neither forward nor back—just straight down. Align them with the side seams of your dress.

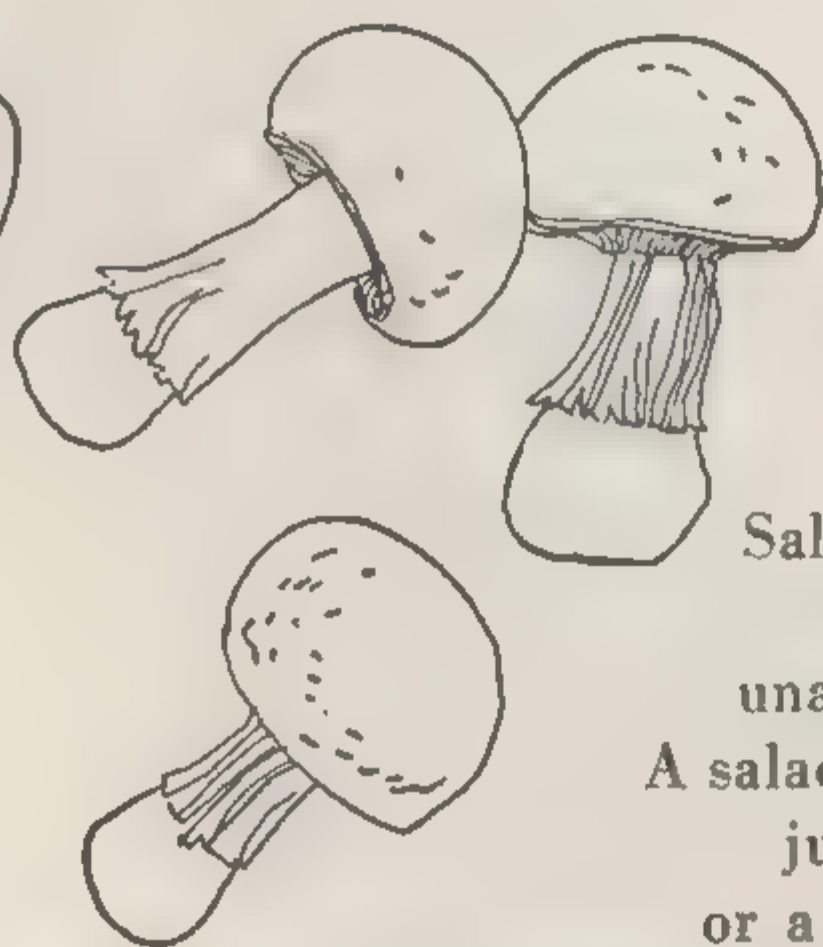


To straighten quickly: place one little finger on each pelvic bone; then place each thumb on each lower rib. Spread the hands like fans, pushing the rib cage up and up.

To stop an unattractive hip sway: place the thumbs on the pelvic bones, spread the hands over the buttocks, and press down with the hands; walk, and try to duplicate the stance when you take your hands away.

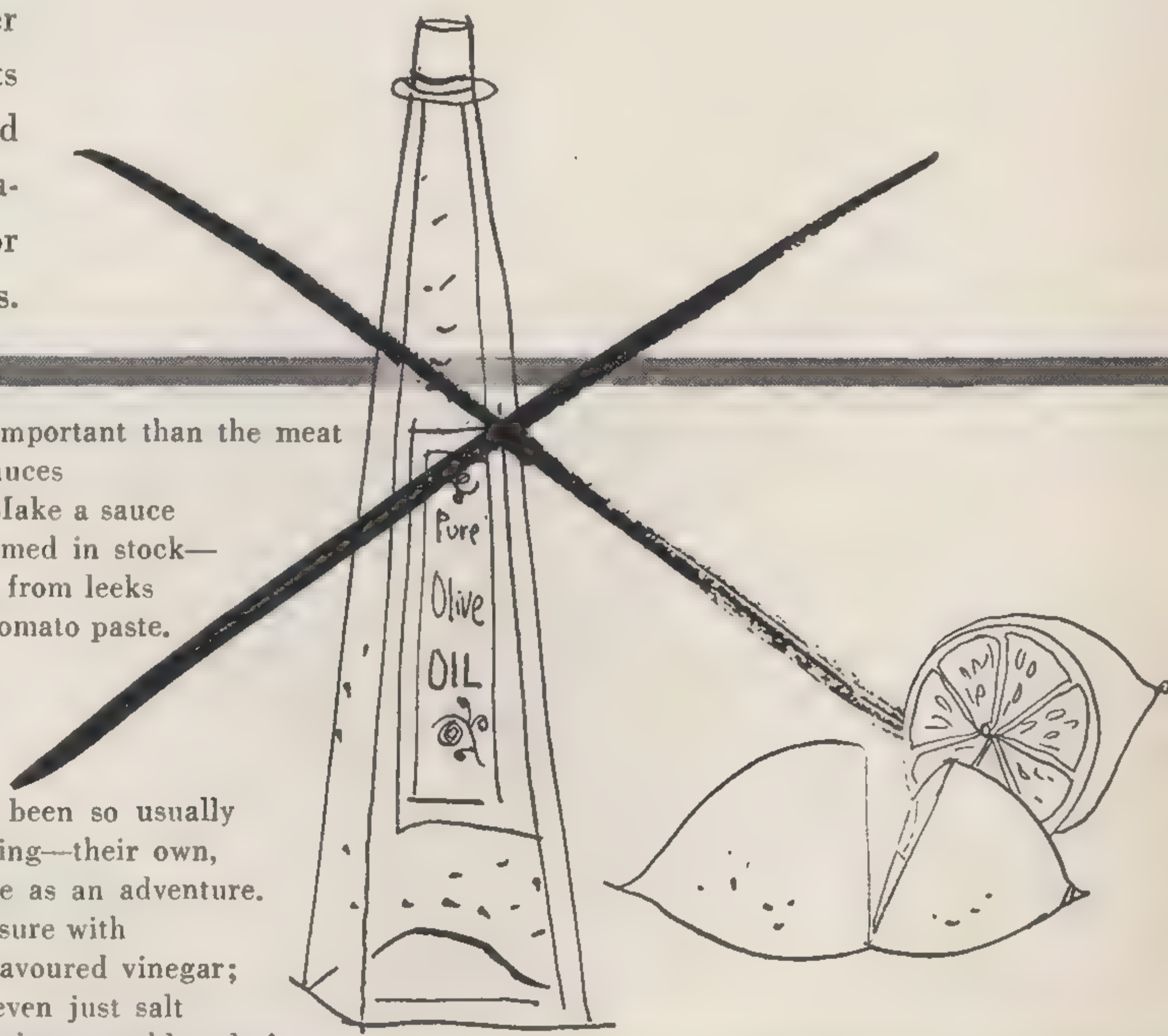


A weight-reducing diet does not have to be a grim sentence for past caloric sins. What it can be is just a *different* way of eating with pleasure. No need to have bleak and carelessly cooked food, just because calories must be planned. A woman who loves flavours can put an excellent meal together with a cookbook in one hand and a calorie counter in the other. Diets can be delicious—for flavour is not the exclusive property of fats and sugars and starches. Flavour comes from good food prepared with imagination and knowledge—and served with variety. Below are some hints for a starter, and for instance. Just to encourage you to more toothsome menus.



Often the sauce is more important than the meat or fish it covers. Most famous sauces are famously caloric. So. Make a sauce of mushrooms steamed in stock—or in wine. A sauce from leeks chopped into a tomato paste.

Salad ingredients have been so usually swathed in oil dressing—their own, unadorned flavours come as an adventure. A salad green can be a pleasure with just a touch of herb-flavoured vinegar; or a dash of lemon; or even just salt and pepper. Try all the vegetable salts!





MADE-TO-ORDER SLENDERNESS

HATTIE CARNEGIE'S

ARROWY SILHOUETTE

This is slenderness, clean-swept
of everything but pure line and fashion.

The minimum jacket, a Norfolk cut,
has shoulder tabs continuing down the back;
stops just below the waist and gives the skirt
an even longer-stemmed look. Suit, of grey-and-black
tissue tweed (with its own sleeveless bodice);
gold melusine helmet, snug to the nape.

All, made to order at Hattie Carnegie. Creamy pigskin gloves,
also at Carnegie. The tasselled gold bracelet is by David Webb.



BERGDORF GOODMAN'S SLOW-CURVED SUIT

This is slenderness, too—of a narrow but gentle order. The smooth jacket, barely indented, is buttoned short of the waist—hence the pleasantly high-waisted look.

Designed by Leslie Morris, in brown wool, with Matara brown Alaska sealskin collar and cuffs. The hat, a copy of Paulette's low-knotted, hair-concealing turban.

Suit and hat, to order at Bergdorf Goodman. Also at Bergdorf: the alligator bag and gold jewellery.

HORST

BENDEL'S MADE-TO-ORDER SLENDERNESS, IN WOOL

This is slenderness, too—achieving the longest possible (daytime) line. Navy-blue woollen, moulded without interruption from shoulder to hem, a mere murmur of fullness at the back, and a loose flexible collar, banded with purple Angora. Designed by Bertha Stern Simmons. The beret, small and side-swung, a copy of Paulette. Dress and hat, to order at Henri Bendel.





COSTUME-MAKER: THE SMALL IMPORTANT COAT, IN FUR

At its most luxurious, the small important coat might be in fur—as here. It might be of woollen, as we showed it so often this autumn. Whichever, it makes a costume of everything it teams with—and this is the year of the costume.

Above: Cape Hope sealskin, supple and beautifully black, the sides vented high, so that it can be worn belted or not, skirts depending. \$700*, at Fredrica; I. Magnin; Thalhimers. Black cap, by Dior—New York; Gunther Jaeckel.

Right: The middy coat, squared-off but supple, with the wide, low-slung closing (new this year) that of course closes high if the weather's like that. Of black Hollander-dyed

Persian lamb, about \$500*; Saks Fifth; Neiman-Marcus. Both these coats at the top of their form with narrow skirts.

*PLUS TAX



PARIS

EVENINGS

LONG



1

SHORT



4



2



3

FRANCES MCLAUGHLIN



5

Five of the quiet excitements of Paris—just as they might appear at some of the season's parties in America—with the news that long dresses are more slender and short ones less short (new short length: three inches above the floor).

1. New for Jacques Fath: the soft, non-elaborate dress. This, honey-coloured chiffon, softly arranged, with a long stole; a grey-blue satin sash. In America at I. Magnin; Morgan's of Canada.

2. The slender, sinuous figure—pale-lilac silk jersey, shaped by Grès. Streamers knot under the bust, heighten the waistline, lengthen the skirt. Henri Bendel; Marshall Field; I. Magnin.

3. This is Balenciaga's perfected bare-topped evening dress—so designed that the bodice lies like a petal over the bosom; the skirt curves out gently over the hips. Pale-pink satin—veiled with Chantilly lace. At Bergdorf Goodman.

4. Short, bona fide ball dress by Griffe—length, ten inches from the floor. Pink tulle top; black tulle skirt tucked all over in a parquet design.

5. Short dinner dress by Dessès—the dress itself is black chiffon. Beneath it, an underskirt hemmed with pink silk roses that appear whenever the wearer moves about. Wanamaker's, Phila.



RUTLEDGE

A NEW APPROACH TO STOCKINGS

Nylon Georgette is a new fabric. It was developed because the most exacting stocking wearers in the world (American women—who else but?) want stockings that fit smoothly—with a soft clinging that enables the stocking to move with the leg, and in general to act as if it were an entirely natural, silky cocoon. That's where nylon Georgette's special talent comes in. It has a crêped surface that crinkles in the hand, but expands, when worn, to a film of dull-finished sheerness—result, exactly the close but unstrained fit we've been talking about. Moreover, nylon Georgette is porous—therefore cool. Author of the progress shown on this page: Bryan. \$1.95; De Pinna; Himelhoch's; Frost Bros.

A NEW APPROACH TO WEATHER

This is one coat in a thousand—it combines the look of a distinctly *city* coat with the warmth of a heavy-weather coat. Made of this year's important black and white tweed (try to locate a raindrop on that!) with a lining of black and white civet. The shape is the new straighter fullness—which means the coat moves well, won't tangle with taxi doors, or fly away from the protecting arc of an umbrella. (There's still room for a suit underneath.) Worn with a hair-concealing black Angora turban; black pigskin gloves and a black alligator handbag; shiny black rubber boots. Nice coincidence: that all this winter fashion news happens also to be good anti-histamine. Coat of Forstmann tweed, by Lo Balbo; it's at Bergdorf Goodman; Wanamaker's, Philadelphia; and Carson Pirie Scott. The boots, shaped and zippered, are by U.S. Rubber.





PHOTOGRAPHED BY HORST AT THE APARTMENT OF MRS. THOMPSON BIDDLE

SILK JERSEY AT HOME AGAIN

It's a moot point whether silk jersey returned to fashion or fashion returned to silk jersey. Anyhow, it's here, and we're glad. For nothing drapes like jersey, nothing hangs so slimly (a ten-yard skirt falls like a slender column). It's one of the most feminine fabrics ever woven, with a bloom on it that's a charm for a complexion. We show it here, as the graceful, easy, eternally useful, last-forever dinner-at-home dress—which makes looking absolutely lovely as easy as not.

Opposite page: A dinner dress that puts matte silk jersey through its paces—brilliantly: the soft, light draping of the cowl, the clinging sleeve, the flat cascade from the waist, the serene sweep of colour, shoulder to hem. About \$135. Nothing better with sand colour than the cold light of diamonds; by Harry Winston. And the hot orange of Dermetics "Brilliant" lipstick.

Above, left: Matte silk jersey, in red this time, with a narrow, clinging top, the traditional-for-jersey full skirt, and a fascia worn at this year's placement—from the waist down; about \$135. The sixty inches of cream: pseudo pearls by Richelieu.

Above, right: Black matte silk jersey, this one with a day-length skirt, and so—a dress that more often than not is on its way out of the house, any afternoon, any little evening. High-draped bodice, and again the low-placed fascia. \$125.

All dresses, by Larry Aldrich. At Bonwit Teller; Garfinckel's; Neiman-Marcus; I. Magnin. Pseudo pearls, Bonwit Teller.







HORST

SOPHIE'S CLOTHES PHILOSOPHY—TO ORDER

Sophie's designs always clothe a real life. Her own among others. (Sophie's definition of a real life: a jammed schedule and an obligation to look one's best *all* the time.) Her autumn collection provides for the latter up to the hilt. Her daytime lines are narrow, often crisp, never hard; suits, sometimes fitted above a close skirt, sometimes just unwaisted, always slender. By late day, her skirts widen gently, and by night often billow out into great romantic ball dresses. She shows a good deal of evening white. One example: a white brocade sheath with a halter and apron. She handles fur as if it were calico or velvet, with wonderfully fluid results. Whole theme: clothes that use every trick in the book to flatter; never an inch of praise overlooked.

Above: Mrs. Adam Gimbel (known to the world as Sophie of Saks Fifth Avenue), wearing a black Russian broadtail lamb coat which she designed for a from-five-on schedule. Flat rippling collar, push-up sleeves; the skirt, a firm bell; and—very Sophie Fifth Avenue—the placement of big pins, the choice of a half-moon velvet hat. To order at Saks Fifth. *Opposite page:* Great style for little evenings. Sophie design of separates: a cashmere sweater with an off-shoulder and halter neckline; a narrow silk faille skirt, twice bright with scarlet and jet; the long silken elegance of a fur stole. Stole: black Hollander-dyed Russian broadtail lamb, a Sophie Original. Skirt and sweater, to order at Saks Fifth Avenue.

A BITTER BRITISHER PRAISES AMERICA

BY CYRIL CONNOLLY

A distinguished essayist, critic, and the editor of the excellent but now extinct magazine, *Horizon*, writes of his new feeling about the U. S. Of Connolly's major books, three, *The Condemned Playground*, *The Unquiet Grave*, and *Enemies of Promise*, have been published in America.

When I was young I was fond of exploring remote parts of Europe by mule. Greek monasteries, villages of the Alpujarras, ruined sanctuaries of Calabria... how delicious it was to escape from the American tourists down below and follow the stony trail which led up into the hills. And there, in nearly every village, one would be welcomed by the returned expatriate, the "Say Mister," the *Americano*. The Greeks were the worst, then the Italians—"Why you come a little place like this, say Mister? Waddy wanna see?" And meanwhile, back at my base, another Buick-load would have driven up with Poppa, Momma, Lois, and Junior, and their cameras, dark glasses, airplane luggage, and dust coats.

I became a great hater of Americans who seemed to be destroying my Europe at both ends—my Europe being the picturesque and poverty-stricken legacy of the feudal system which the English traveller felt he had a right to expect. It never occurred to me that there could be any connection between the "Say Mister" up the mountain and the pink family in the Buick, both of whom were contributing so much more generously than I to the revenues of the countries I loved. The Buick family were Europeans who had been away for a hundred and fifty years, whereas the *Americano* had only stayed thirty or forty years in the land of opportunity. I didn't understand that America was a creation of Europeans who didn't like Europe and that the things they didn't like were intolerance, injustice, and inequality; poverty in fact, but the poverty of those who inherit not only a poor soil but a poor spirit, who have an apathetic inability to fight their way out of the rut.

All these conditions exist in the United States, too, because human beings create them wherever they go, but Americans like to pretend they do not occur in their own land since their absence is a feature of the American dream. However vulgarized by El Dollarado, the "Say Mister" had none the less returned to his backward native village; the Buick family, despite their impervious complacency, their spick-and-span mediocrity, were making the fight of their lives not to be sucked back into the Europe from which their ancestors had escaped, determined to exorcise the antique demon of solitude and neurosis by chewing up the kilometres and clinging to Baedeker, the holy book.

There is really no such thing as American influence considered as an unrelated phenomenon; European peasants become immigrants and, ultimately, Americans who are privileged to get away from America, and who pour into Europe the money which finds its way down to more workers and peasants to pay for their passages. All American influence on Europe, however vulgar, brings with it an improvement in the standard of living and dissipates certain age-old fears. The problem eventually takes the form of whether the passage to America and back can be eliminated; whether Europeans can turn into Americans without having to move at all, like the Italian children who were looked after by the G.I.'s.

It is interesting to study this relationship geographically. Thus Morocco and California are two countries on about the same latitude with a long seacoast, two harbour-cities, San Francisco and Casablanca, and high mountain ranges parallel

with the coast; inland, a hot desert climate, and near the coast, palms and oranges, mild winters and summers made bearable by a cold sea current. Two hundred years ago they must have been very alike, but how different now! California means wealth, exuberance, Hollywood, motels, Coca-Cola, William Randolph Hearst, while Morocco is fanatical Islam, the Middle Ages fossilized, the Glaoui in their kasbah, slavery, harems, fighting Berber tribesmen, the Foreign Legion, Fez.

But let us look closer—Fez while the gates are closed at dusk is still impregnable, but Casablanca is very like a third-rate American city, with Arabs sleeping out in rows on the streets through the summer night, and the girls, their Turkish trousers discarded for blue jeans, smoking American cigarettes and pinning up some Hollywood Handsome on the wall of the clean white brothel—and the Coca-Cola advertisements—for Coca-Cola is a great boon to thirsty, teetotal Islam. It's all very like the Mexican quarters of downtown Los Angeles. The two cities might almost be said, below a certain income level, to be turning into the same place (which geographically they so nearly are). At the top are the palaces of the film stars on one side, the kasbahs of the Atlas chiefs on the other, the religious and academic worlds which remain poles apart; but below, among the little businesses and the bums on the water front, everything is going into the American melting pot.

Should Europe oppose this influence? Europe which has destroyed so many exotic civilizations without even providing them with the democratic optimism which America brings in with her films, her gadgets, and her lingua franca, the demotic language which obliterates all class distinction? We can not oppose this infiltration on the economic level, nor on the feudal level—there are not enough sultans to go round who can outlaw shorts and banish bubble gum—nor will the high priests

be listened to. The intellectuals? Ah! They are the true custodians of Europe, the last elite; they say "refrigerator" instead of "fridge"; they stand for quality not quantity, for pure scholarship, æsthetic integrity, unapplied science. But I seem to be describing all my friends in America. In fact, I can think of no country in which there is a more impressive "state within a state," where there are more people swimming against the current, living without venality, fighting for ideals, existing for ideas, liberal, humane, disinterested, and generous; the country possesses more hostile critics of its own than any other has been able to show since the France of the Encyclopædists.

And all this they have learnt from Europe: novelists like Hemingway and Faulkner, Dos Passos and Steinbeck, critics like Edmund Wilson and Lionel Trilling, humourists like Thurber are, in the best sense, Europeanized Americans who, through their books, are now Americanizing, in the best sense, Europe. They have brought a new quality to the language, vivid, astringent, and exhilarating—and some of those who seemed at first only to inject an awareness of the utter futility, absurdity, and misery of life into our dignified European smugness have come round now to a belief in life. Despair is often an antidote to decay, and Faulkner's Nobel Prize Address is a positive declaration of faith: "I believe man will not merely endure, he will prevail." "The single secret will still be man," wrote E. E. Cummings, but younger American writers like Tennessee Williams, Truman Capote, Paul Bowles, or Norman Mailer are trying very hard to isolate that part of man in which the mystery resides, to learn how to look for it with more persistence and vitality than their European contemporaries who are apt to be more limited by a conventional upbringing, less ranging and curious, and too inbred culturally.

As for jazz, gangster stories, bad films, tales of violence, the *Reader's Digest*, science fiction, and other products for which we reproach America, why has Europe so enthusiastically welcomed them? Jazz because our own folk music has perished, thrillers because we are bored, films because we can't stay home in the evening, the *Reader's Digest* because we can neither digest nor read, and the gangster because he represents the anarchic adolescent conception of liberty which in times of peace we are forced to stifle. Since Edgar Allan Poe, Europe has always preferred the morbid and eccentric by-products of American culture to that respectable nineteenth-century humanism which is an imitation of its own, and now, I am afraid, it may only be in America that the European races will

grow to the full moral and mental stature of which they are capable. We are fond of making a wrong historical analogy; we like to talk fatalistically of Europe as about to be taken over by America, as if it were Greece on the eve of surrender to Rome or Macedon, in order to make the point that, with our superior civilization, we shall soon civilize our conquerors. But I am more inclined to see Washington as Byzantium. We are like the aged Roman Empire, threatened by the barbarians, internally vulnerable, leaded with debt. So the empire is divided; the new capital, for security reasons, is moved West, not East, and, like Constantinople, Washington may preserve the culture of the West for a thousand years in some rigid form by its strong armies and admirable civil service, its full treasury and rich hinterland. This is the America which the philosopher Santayana has envisaged:

"If material life could be made perfect, as (in a very small way) it was perhaps for a moment among the Greeks, would not that of itself be a most admirable achievement? . . . And possibly on that basis of perfected material life, a new art and philosophy would grow unawares, not similar to what we call by those names, but having the same relation to the life beneath which art and philosophy amongst us ought to have had, but never have."

Americanization, in fact, may be something we must go through, like nationalism, in order to find something better, as so many Americans are trying to do.

The most dazzling of European intellectuals, the late Paul Valéry, wrote: "Europe will be punished for her politics; her wines, her beer, and her liqueurs will be taken away from her—and a great deal more. Europe is simply asking to be governed by an American Committee. All her political activities are leading up to it. Because we don't know how to get rid of our own past, we will be liberated only by new and happy peoples without one or almost without one. It is these happy nations who will impose on us their own felicity."

Who will impose their happiness on us! Ah, there is the crux, and it indicates the only valid European protest, the one way in which our torn and self-destructive continent, left with but a few miserable pieces on the board, can try to draw the game. It is too late to make an appeal to our mineral resources, our inventive genius, our political empiricism, our industrial potential, even to our scholarship, our traditions, our moral intractability, our gardens, and museums. On all these points America has caught up with us. All except one. When the French man of letters, M. Léautaud (aged seventy-six), was being interviewed on the Paris wireless—interviews, I may

say, which could have been broadcast in no other country, combining as they did so much free speaking with such a regard for the minutiae of literature, he expressed himself as follows:

"I wrote once: 'Death is more beautiful than Life, Poverty is more lovely than Riches, Solitude is more fair than Society. A writer of talent who is unknown is a finer thing than a writer everyone has heard of.'"

"Why this panegyric," broke in his interviewer, "of what is in fact suffering?"

"No, not suffering. Melancholy—melancholy is a noble feeling. Happiness is mediocrity."

There we have it, the one reply which the old continent of "If only" can make to the new world of "Why not." There is very little melancholy in America; it is not a country of long twilights; it doesn't appreciate Oscar Wilde's definition of gloom as a wet Sunday afternoon in the Cromwell Road. "Be happy." (It is commanded by the American constitution.) "If you can't be happy, be busy. They come to the same thing. If you can't be busy, be gregarious—for the alternative with us is not the poet's fine melancholy, but the drunkard's oblivion." Let us put it another way. Suppose a secret society were to be formed of Europeans who are intensely proud of the European heritage and of the European spirit—from the Parthenon or the painted caves of Lascaux to the Amalienberg and the Café de Flore—die-hards, æsthetes who are sworn to protect it by every possible means, as the early Jesuits defended the faith—against the materialism and uniformity of America and the materialism, uniformity, and tyranny of Russia; let us imagine it to be called the "Brotherhood of the Tragic Sense of Life." Is there one European who could be trusted not to betray? Never to open a food parcel or look at *The New Yorker*? How soon would it be before one of the brotherhood had sold an article on it to *Life* magazine, before the whole organization, in fact, was being subsidized by Americans, many of them enthusiastic to join? No, there is no cure. It is too late. No one is influenced against his will. All that Europe can do now is to try to facilitate the infiltration of the good America, of the other America, rather than of the bad—in other words of the America which has improved on European virtues rather than that which has mass-produced our own vices. But we are in no position to resist or blame. European wars are all of them wars which are made and lost by Europe, and the fallen Samson can only exclaim to the American Delilah in Milton's words:

"I led the way, bitter reproach, but true; I to myself was false ere thou to me."



BROWN BROTHERS

An early vacuum cleaner



Feminists of 1888

THE GIRLS: AS THEY WERE

These photographs, all taken within the memory of women now in their seventies, show the girl we left behind. In the nineteenth century, when career women were curiosities, when ladies suffered “declines” rather than neuroses, and only young females ever called themselves girls, there began the enormous social revolution that ended by changing almost every important aspect of the lives of women. That evolving revolution is the point of the new book (text and pictures), *The Girls*, by Oliver Jensen. (All these photographs are from his book, to be published early in November by Harcourt, Brace.)

A set of pictures of men taken at the same dates would present comparatively few changes in externals. Men have only lowered their collars a little. Socially and economically, the male rôle in society is unaltered and internally men have not undergone the moral and psychological upheaval which removed many women from the pedestal and propelled them from home to office. No one inquires whether men can successfully combine marriage and career, that dependable debate about women. Part of the ferment came from the feminists’ search for equality, a great adventure, even if it did not turn out according to plan. Those early zealots, whose fanaticism seems funny to those now who are the beneficiaries of their liberating work, often over- (Continued on next page)

1886: the younger set of Cherry Valley, New York

LEONARD DAKIN





LEONARD DAKIN

Athletics in 1886

THE GIRLS *continued*

stated their case. They would have had the world believe that the nineteenth century woman, like all her ancestors before her, was little better than a "legal minor." One fervent crusader, Charlotte Perkins Gilman, cried petulantly: "There is nothing a he-bear can do as a bear which Mrs. Bear can not do as well or better. In human society alone the *he* can do everything and the *she* nothing." Since then Mrs. Bear has inserted herself with comparative quiet into all but nine of 451 job categories listed by the census—the nine including certain recalcitrant railway brotherhoods and the Presidency of the United States. The change which has taken place in the lives of women comes clear through the eye of the camera.

Policewomen check bathing-suit lengths in 1922



INP





PEOPLE ARE TALKING ABOUT...



JOFFÉ

CECIL BEATON



THE LUNTS IN "QUADRILLE," the new play by Noel Coward, with settings and costumes by Cecil Beaton, now the delight of London. In this 1870's period piece. Alfred Lunt, in an exuberant brown beard, plays an American railroad magnate; Lynn Fontanne, a composed English marchioness, whom he woos by describing to her the beauties of America as seen from a caboose. Mellow than the early Coward plays, it is written with warmth, as well as wit; the playing was described as "a masterpiece of contrapuntal acting." *Above:* the stars, photographed by Beaton, take a curtain call. (Their faces won't be seen here till the adoring British audiences let them go.)

MADISON COOPER, author of the enormous new novel, *Sironia, Texas*, winner of the 1952 Houghton Mifflin Fellowship, has written the longest novel ever published in America. It runs to 1,760 pages, with so many characters that Mr. Cooper has said: "If you don't identify with one of them, you're nuts." A tall, tight-faced, garrulous man with light, reddish brown hair, and a slight Southwestern accent, he runs his real estate and investment business from his precise Gothic and gingerbread house in Waco, Texas. In the attic he has his dishevelled writing room, with an A & P carton as cover for the typewriter. For ten years he secretly wrote up there, setting a kitchen timer to ring ten minutes before his next business caller was expected. At the bell, he shoved the manuscript into a humpbacked trunk, and so down the attic stairs to his green plush living room. This fifty-eight-year-old, Texas-born bachelor—rightly delighted by the sudden glare of literary publicity about his work which often reads like a complete stenographic record of a twenty-party telephone wire—is also the donor of the Cooper Foundation, a fund to do for Waco what other agencies do not do.

TAB HUNTER, a husky new movie heart-throb, whose first film, *Island of Desire*, a Technicolor terror, shows him, wearing palm-leaf shorts, against a background of yellow sand, blue sea, and plot trouble. His ingenuous handsomeness appeals to teen-agers as "jammy-jammy," to mothers, as the embodiment of clean-cut, outdoorsy American boyhood. Tall, blond, and blue-eyed, he has the lithe build of a swimmer rather than the bulk of a football star; actually, he is an expert figure-skater, and a good rider who has been showing jumpers in West Coast horse shows since he was twelve. Now twenty-one, he has lived in California all his life, seems happily immune to Hollywood glitter.



ENGSTEAD

LAWRENCE E. SPIVAK

MARTHA ROUNTREE of "Meet the Press," a significant, explosive radio-television press conference that not only reports news but often makes it. (On it Chambers first accused Hiss of being a Communist in 1948; Governor Dewey in 1950 announced he was for Eisenhower in '52.) Every Sunday night over NBC the Spivak-Rountree team presents one headline guest who submits to loaded questions fired by Spivak, the permanent panel member, and three guest journalists. Boldly persistent, Spivak leads the pack, eagerly irritating the victim in the hope of some spontaneous, instantaneous and often too-revealing statement. As a false-pacifier, Miss Rountree moderates in a sliding voice which, combined with Spivak's brusqueness, suggests a sweet-and-sour relish. The program, which they originated, own, and produce, has won almost every worthwhile radio and television award in its opinion-moulding, five-year career.



ROSEMARY CLOONEY (left) sings with the persuasion of a mocking bird, which may account for juke boxes and disk jockeys spinning over and over again her three hit records. On one, "Half as Much," she sounds rather like a housewife with a pretty voice singing as she does the laundry. In another, "Botch-a-Me," she bounces an Italian dialect with shower-singing abandon. Together those two recordings have sold over a million copies. In the third song, "Too Old to Cut the Mustard," she is inspirationally in cahoots with Marlene Dietrich, with Clooney playing more or less straight to Dietrich's comically deep-throated calliope voice. A hundred thousand copies of this sold the first week.

MADELINE (below, right) is a delectable movie cartoon, trundling along with the whimsy of Ludwig Bemelmans' story and drawings, animated for the first time. "In an old house in Paris that was covered with vines lived twelve little girls in two straight lines. . . . They smiled at the good and (below) frowned at the bad." And the smallest, gayest, and

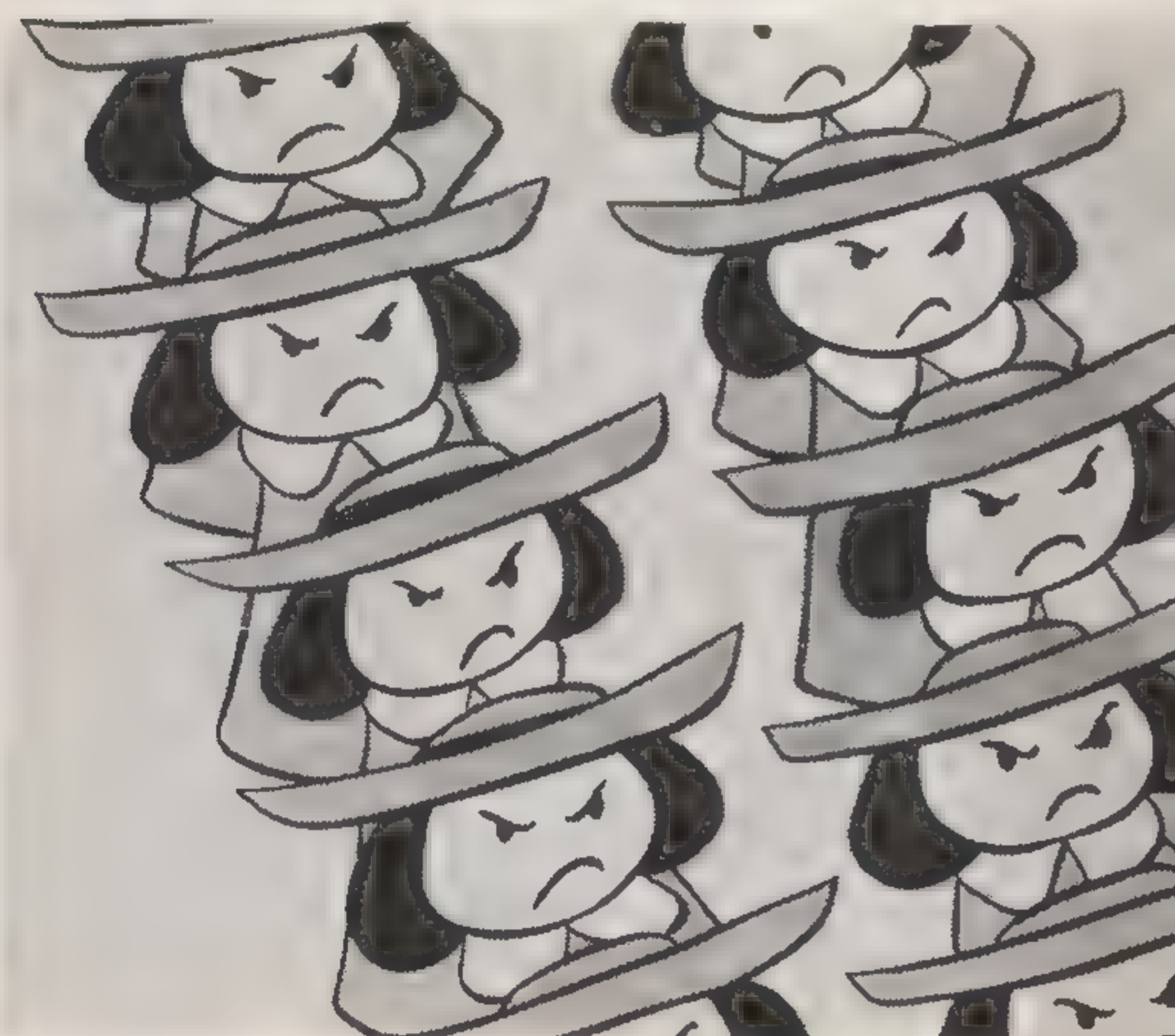
bravest was Madeline. The film's multi-charms seem made for each other; the narration, by Gladys Holland, with its misting of French accent; the precise, skipping and tumbling background music. And, like its UPA predecessors, *Gerald McBoing-Boing* and *Rooty Toot Toot*, it is a bouncy frolic of line and colour.



BEATRICE LILLIE (right, with Reginald Gardiner), again a joy of the New York theatrical season in *An Evening with Beatrice Lillie*, abetted by Mr. Gardiner. The soul of refinement, Miss Lillie reduces audiences to pulp apparently through no fault of her own—simply by glancing at them airily; by losing control, for the merest split second, of her sweeping ostrich-feather fan; by sharpening, ever so slightly, on the last high note of "Fairies in the Bottom of Our Garden." In an evening, she is apt to sing "Fairies," "Rhythm," and the denunciatory "We're Rotten to the Core." Mr. Gardiner spells her brilliantly with his undulant imitations of wallpaper, of rocking buoys, his falsetto-whistled French train.



HALLEY ERSKINE



ITALIAN DESIGNS FOR AMERICA—

BY REQUEST



They're Italian, these clothes. But if they seem to suit your own life exactly, it's not just coincidence. They represent personal shopping on an international scale, masterminded by the Detroit shop, Hudson's, who had them designed in Italy, as the sort of clothes they know are wanted by the women they dress. Copies have been made up in America, in fabrics dominated by the international fashion news of green.

Above, left: Italian design for American evenings when the weather (or the plan) is apt to change—evening separates with their own wrap. Black matte jersey shawl; sweater bodice; velvet skirt with gilt embroidery.

Centre: Filling a need for a late-day dress that states its case without bare arms—a dress of emerald-green silk faille, unexpectedly two-piece.

Top right: What's wanted under a fur coat—a polished wool dress. Bronze silky wool; two-piece—the skirt, good with other tops.



Above: An Italian design for any woman in the audience who's looking for a coat that could be an only coat. Black zibeline in a straight but rounded shape (you never see the intricate cutting that makes this possible—you only see the final shape). If you're serious about wearing it for everything—day, evening, travelling—change the gilt metal buttons to black, or to glitter, on occasion.

Right: Probably the most blissful tweed—a black and white Donegal with flecks of colour, dominated by green. And possibly one of the most American kinds of costume to come out of Italy, or anywhere. Coat and skirt cut from the same fabric; emerald-green buttons; coat lining, emerald-green. Italian sweater . . . exactly, green. Smart costume, city or country.

Everything, both pages: at Hudson's. Also at Altman; Hutzler's; Frost Bros.; I. Magnin.



FIELD TRIAL FOLLOWERS

EDITOR'S NOTE: *The cult of the retriever is growing—fast. The Labradors, the Chesapeakes, and the Goldens are on their way to becoming top dogs in the sporting dog society. Retrievers are in field trials from the eastern shore to California (as many as 3,500 dogs sometimes enter the Licensed Trials which lead up to the Nationals). The Eastern Trials, which began in September, will run through November 9, including the Long Island week-end trials at Westhampton, St. James, and Southampton—all preliminary to the peak event, the National Retrievers Championship, beginning November 20 at Weldon Springs, Missouri.*

Here, and on the next two pages, the kind of good clothes you'll see at the Field Trials—or for that matter, anywhere in the deep country. The best thing about them: their authentic, unmistakable good looks, a blend of leather, tweed, and time, plus the exactness with which they serve their purpose. (The second-best thing about clothes like these is that they never get old—they just get better.) All these photographs were taken near the Long Island kennel of Bud Hedges, trainer and handler of Labrador and Chesapeake retrievers. *Opposite page:* Mrs. Goodhue Livingston, junior, lives in New York City during the winter, and Long Island during the summer. She and Mr. Livingston have three daughters, one a débutante this winter. Here, her slender handsomeness apparent even in rugged gear, she wears a leather-bound tweed coat, about the length of a British "warm," and with the same life-expectancy; her ten-year-old jodhpurs (by now soft as silk), and a turtle-neck sweater. The coat, at Phelps Shop. *Right:* Mrs. H. Herman Harjes has the kind of beauty that looks silken in town, and natural in the deep country. She and her husband are both fine shots, have their own Chesapeake retrievers, and shoot duck through the season at Shelter Island. Here, she wears a warm, last-a-lifetime, reversible coat of black South African capeskin, lined with fleece. Lord & Taylor.



MRS. H. HERMAN HARJES

Opposite: MRS. GOODHUE LIVINGSTON, JUNIOR



MRS. WINSTON FROST

Above: Mrs. Frost lives in New York City, spends as much time as possible on Long Island, and is a beauty *wherever*. Here she wears a white capeskin jacket, cut like a man's shirt. (Capeskin in this version is soft, light, waterproof, and sponges clean.) With it, her brief woollen skirt, white turtle-neck sweater, high wool socks, and rubber boots. The coat is of South African capeskin, and at Best's. With Mrs. Frost is Bud Hedges, in his professional trainer's clothes (which add up easily to white—and a whistle), here, having just received a duck retrieve.





PENN

MRS. ALEXANDER McFADDEN

Above: Mrs. McFadden has an independent kind of beauty, natural and golden. Here, she wears a wonderful curved wrap-around leather skirt, that buckles to the side. With it, a grey flannel shirt, easy through the shoulders, with a flat cardigan neckline. The skirt is of saddle-coloured capeskin. Both skirt and shirt at Lord & Taylor. With Mrs. McFadden, Bud Hedges, watching the performance of one of his young and coming Labradors, at this moment retrieving a pheasant during an upland workout.

TAKE A ROOM, THIS ROOM

BY WILLIAM BALDWIN

William Baldwin's talent for decoration, both elegant and to the point, stamps apartments in New York, and houses in Long Island, Chicago, Florida, and Bermuda.

A decorator's work is essentially domestic. This is not work with stage sets or display windows. It is private, not public. The human element counts primarily. "How do you plan to use this room?" I first ask any client, for suitability is the most important element in any decoration. Decorators must consider the kind of people for whom they work, how these people live, and their stated budget. Then, and only then, can a decorator execute these wishes and requirements according to the best of trained taste and experience.

Next to suitability, the quality of restraint carries the utmost importance. Beginning with these two commandments, a decorator has more than half-won the fight for a successful fundamental background. Decorators must create comfortable, workable, and *restrained* settings for the personal memorabilia of their clients.

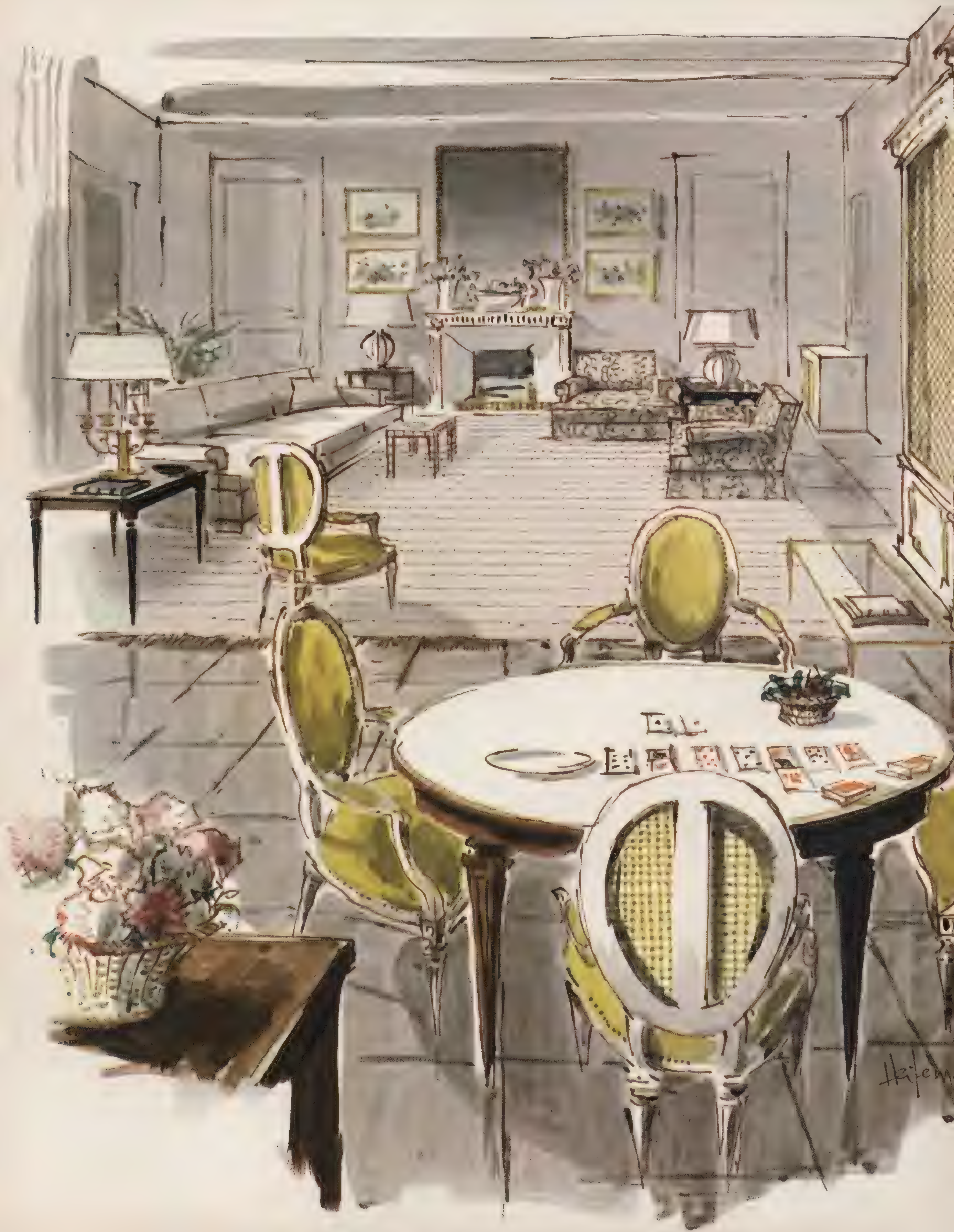
Here, I have taken an actual case, chosen to decorate a specific room in a specific house to serve the needs of people with specific interests and tastes.

THE PLACE: A converted stable on the property of a large house. The owners' children have grown up and moved away. The "big house" can no longer be maintained at its proper level, and the owners prefer to change entirely their scale of life, remodel the stable, and move into it.

THE ROOM: Twenty feet wide, thirty feet long, it has only an eight-and-one-half-foot ceiling broken by rough beams. It must serve as a combination living room, dining room, and library. Primarily for summer living, the house (which has heating facilities) will often be used for winter week ends. Furnishings offer little choice. Most of them have been saved from the large house.

THE PEOPLE: The couple who own this converted stable lead quiet lives and care for the harmony of comfort and beauty. From the big house they bring with them a few of their favourite pieces out of a collection of furniture of all kinds and nationalities, antique and modern. They travelled extensively, bought everywhere, fortunately with great discrimination and care. Their taste is catholic, their point of view broad. This shows in the paintings they own as well as in the furniture. The husband collects first-rate contemporary paintings and drawings, bright, gay, and personal. His wife has a charming garden. A little greenhouse opens off the living room and the house should be filled with fresh flowers even in winter.

THE SPECIFICATIONS: The ground-floor plan of the converted stable consists of one large room, as we already know, plus a kitchen, servant's room, and bath. On the second floor are two double bedrooms and baths. The occupants of the house can not exceed four people. Immediately this suggests permanent dining accommodations for four (*Continued on page 122*)





Opposite page:

Starting at lower left,
mauve-grey percale by Cheney
Brothers; \$6 a yard, at Altman.
Copy of Directoire folding
chair, by Rogers McClelland
at John Gerald Associates.
Fuchsia, and plum-mauve heavy,
hand-woven Siamese silks
\$18 a yard each, at Thaibok Fabrics.
Laurel-embroidered Swiss
organdie curtain, \$35 each;
and Greek Key batiste
curtain, \$40 a pair, both by Ottavia;
at Lord & Taylor.

Between the curtains
grey roses on white Japanese rice
paper, wallpaper from Louis Bowen;
\$15 a double roll.

Brass and white marble
coffee table, designed
by and to-order at
Frederick P. Victoria.

Crystal and ormolu vase,
made in France for
Frederick P. Victoria.
Pale-pink silk taffeta gauze
by Cheney Brothers,
\$6.30 a yard at Altman.

Pink cotton Shantung shade
by Columbia Mills, \$4;
in standard sizes and nine colours
at Bloomingdale's.

White candelabra of
painted iron, from
Clare McCune Associates, \$22.50.

Carpeting like inlaid marble,
to order in hand-tufted wool
from Edward Fields; \$45 a square yard.
Unless shops are listed, the above
are to-order through a decorator.



INFORMATION FOR PHOTOGRAPH ABOVE ON PAGE 128

DECORATING NEWS STARTS AT THE WINDOW

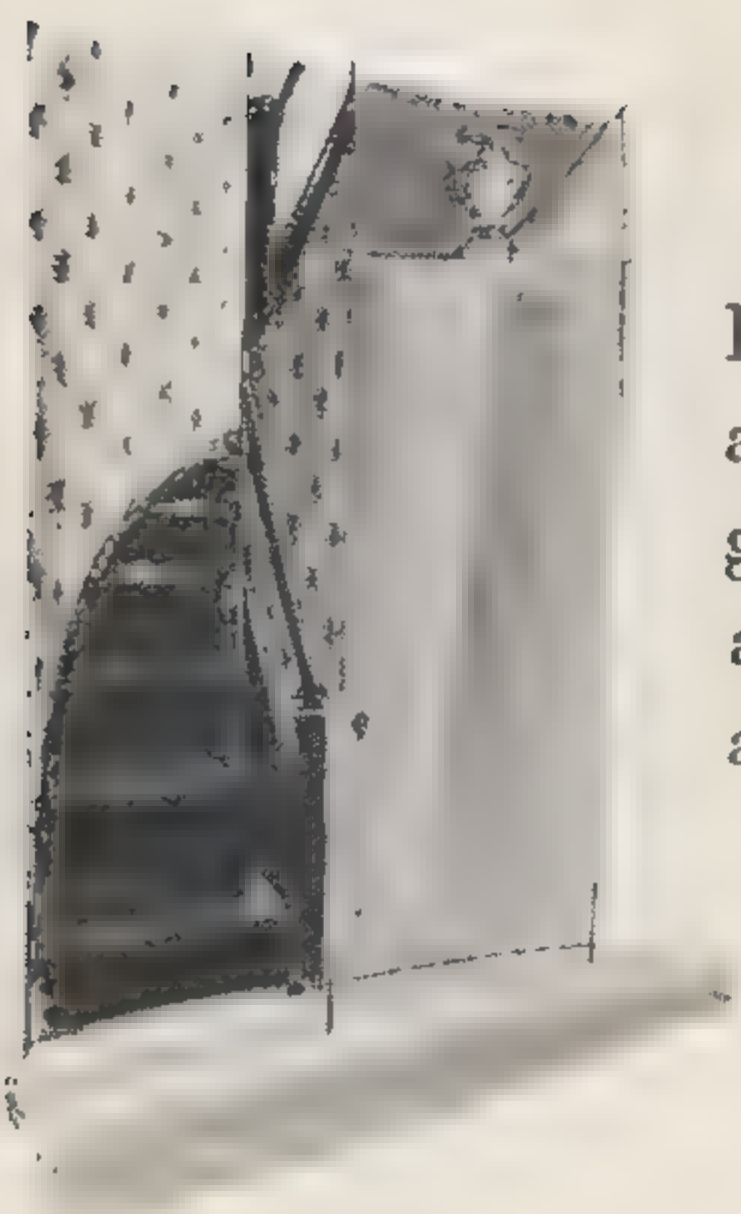
Flowering out of the decorating news this year comes an idea so out-and-out easy and good that the wonder is where it has been all this time. The idea, the Reverse Window Treatment, reads like this: instead of hanging coloured textured curtains over sheer white ones, hang sheer white curtains over coloured textured window shades. The result makes a changeling of any room, and works as well for a wall of glass as for a single window. Some of the prettiest means to this end, suggested on these pages, are: new Swiss embroidered batistes, as perfectionist as a Victorian petticoat; or new printed batistes and thin white Shantungs to hang over brightly coloured Shantung shades, or blinds made of split wood. This reverse window plan—by no coincidence—belongs to the best decorating news.

Colour news runs in two cross currents. On the one hand (see photograph, opposite page) shines a clear taste for white, or almost-white walls with shades of one colour, pink for instance, played up to shock strength. On the other hand there grows a new palette of mixed murky shades: olive green, mustard, taupe, thick browns, lit by light walls and a flare of acid yellow, Bristol blue, periwinkle, or persimmon. (*Continued on page 128*)



In the drawing room, a yellow-painted bookcase actually small in scale gives the room an illusion of height and size. A red and yellow desk stands between pale blue curtains, off-white walls.

DESIGNED TO SCALE



In the entrance hall, a black spiral stairway, gold-medallioned white paper, and for space-lending, a wall of mirror.



Tones of grey in the bed-sitting room: grey-green bed, grey-blue woodwork, grey curtains, pale-grey walls.

KERTÉSZ



The drawing room's Louis XV mantel, a curved grey velvet settee, screen of old, hand-painted wallpaper.

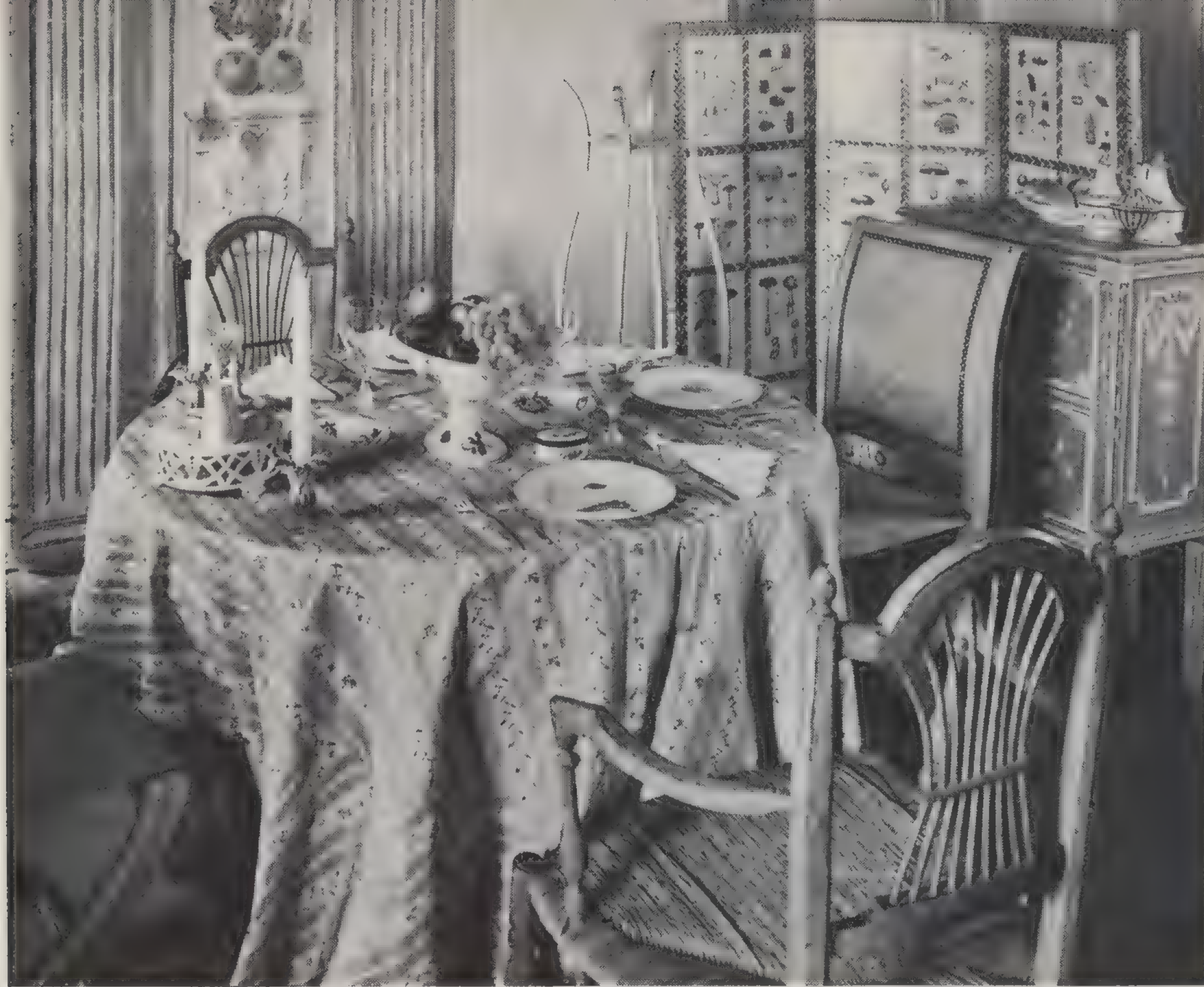
Mrs. Arthur Lawrence Derby is Jane Derby who designs famously feminine and flattering clothes. She is a tiny woman (a scant five feet) who lives, when she is in New York, in a duplex apartment that, like a Sèvres snuffbox, is small and a perfectionist's delight. Mrs. Derby has kept fabrics soft and colours muted—pale grey-green, oyster-white, beige, mauve. The floors, old parquets brought over from France, are left more or less bare. Delicately scaled furniture, true to its Louis XV and Louis XVI birthright, is painted in its original muted colours. The look of lofty ceilings is suggested by French windows in every room, by crystal and Dresden chandeliers. The apartment, part of a renovated town-house on Beekman Place, consists of a foyer, a library-and-card room on the ground floor; upstairs, a drawing room leads out to a white-bricked-loggia dining room (open in summer and glassed-in during the winter), a bed-sitting-room, bath, and kitchen. Everywhere there are collector's delights: porcelains, bibelots, finely bound books, bowls of roses and, when there are guests in the evening, only candlelight. With the taste, and the skill of one who understands the value of proportion, Mrs. Derby has given her really small rooms the air of a baby French château.



The white loggia has a pink terrazzo floor, a wall-fountain filled with flowers, a garden view.



In the ground-floor card room, Louis XVI chairs, an antique table topped in black leather.



BUFFET: TRADITIONAL

Towle Sterling in a new pattern, "Southwind," used in a traditional setting by decorator Mrs. Henry Parrish, II.

(Close-up of silver, page 120.)

The folding Sheraton table, nineteenth-century French brocade cover, screen of old French mushroom prints, all to order from Mrs. Parrish.

The copy of Directoire folding chair, to order from Rogers McClelland at John Gerald Associates.

BUFFET: PUNCTUALITY NOT REQUIRED

Breakfast

FRUIT JUICE
FRESH FRUIT
or
STEWED FRUIT
KIDNEY STEW
HOMEMADE WHITE BREAD, TOASTED
ELDERBERRY JELLY
COFFEE

Buffet Lunch

CORN SOUP
HOMEMADE FRENCH BREAD
CHICKEN GRAND'MÈRE
MASHED CAULIFLOWER
PUMPKIN CHIFFON PIE
VIN ROSÉ
COFFEE

Week-end Hot Plate Lunch

FRESH VEGETABLE JUICE
LAMB STEW
BOILED CUCUMBERS WITH DILL
GREEN SALAD
RHUBARB CHUTNEY
ASSORTED CHEESES WITH
HOMEMADE RYE BREAD
FRESH FRUIT
COFFEE, MILK

Buffet Sunday Supper

CLEAR MUSHROOM SOUP
CHICKEN SALAD
POTATO SALAD
THIN BUTTERED SLICES OF
HOMEMADE BREAD
FRESH RHUBARB MOUSSE

Buffet eating detours inflexible dinner hours. With a consonance of imagination and practicality, Mrs. Neill Phillips applies this asset to all three meals in her houses, both in Georgetown and on Fisher's Island. Mrs. Phillips, the wife of Rear Admiral Neill Phillips (Ret.) has a varied life: she fox-hunts in Virginia, works her gardens, is a contributing editor of *House & Garden*. And she entertains often and informally, though not casually—her guests, an attractive mix of the famous in Washington, in the theatre, and friends from the hunting field. To give her household an unusual amount of elasticity, she prefers buffets. Breakfast lingers from eight to ten-thirty, which means no eggs, but good substitutes of kidney stew, broiled peaches and sausage, or sautéed filets of fish and bacon on the electric hot plate. Since she found that a set lunch hour interfered with her two sons' plans when they were home for the holidays, Mrs. Phillips began and continues a flexible one-to-two-o'clock Saturday lunch, revolving again around the hot plate. On this page are five of Mrs. Phillips' successful buffet menus. (For recipes, see page 132.)

Buffet Dinner

CLAM CHOWDER
ROAST DUCK
Arkansas stuffing; giblet gravy
BRAISED LETTUCE
RED WINE
STUFFED ANGEL FOOD CAKE
WITH LEMON FILLING
COFFEE, LIQUEURS

BUFFET: MODERN

Towle Sterling in a new pattern, "Southwind," in a modern setting at the Avard Studios.

The marble-top iron tables, "Good Design Award" candelabra, Moroccan carpet, crystal cigarette box, all Avard. Campigli's oil, "Quatre Femmes," at the Cadby-Birch Gallery. French wicker and iron chairs from Baldwin, Inc. Italian and Portuguese pottery bowls, salad plates, and *trompe-l'oeil* casserole, imported by Mottahedeh, at Alice Marks. Plates by Lenox China at Altman; Marshall Field.





More-taste-than-money

WARDROBE FOR MRS. EXETER

For a complete winter wardrobe that includes a town-and-country-and-travel fur coat, Mrs. Exeter, in this chapter, spends comparatively little money—not by bargain-hunting, but rather by fashion-exploring. Her method: imagine that money's no object, and if you'd still choose the costume in question, you've made the choice for all the right reasons. Part of her plan: an indulgence, when it comes to hats. All these hats are from John Frederics. *The blond fur coat*, above. We think Mrs. Exeter would choose this honey-coloured opossum coat this year—however much money she planned to spend. Besides being a fresh piece of fashion and a great flatterer, it's an ideal choice for town, for country, for everything short of evening. Street-length; Hollander-dyed; very handsome. \$975 plus tax, at B. Weinstein. *Beneath the coat*, above: She wears a toast-coloured dress with the soft cowl she likes. By I. Doctor, of Heller worsted-and-rayon jersey; sizes 14 to 46. About \$55. Altman; The Dayton Co.; Titcher-Goettinger.



Her dinner-evening dress, above: Just right—the flat-hipped, flowing skirt; the little spencer, tied at the bosom, over a halter neck. By DuBarry, of rosy rayon taffeta, in sizes 10 to 20. About \$50. Best's; Harzfeld's; The Broadway. For her earrings, Mrs. Exeter chose a bright thread of rhinestones (rather than big, heavy blazers), these by Joseph Mazer, also Best's.

Her all-day wool suit, above, right: Good fashion news, good figure news for Mrs. Exeter. The suit with an unpinched jacket, slim skirt gored down the back. In plum wool (which makes accessories a pleasure); by Young Viewpoint. Sizes 12½ to 22½. \$50. Lord & Taylor; Filene's. Her hat, beige velvet. Platina fox stole, Henry Greenhut.

Her soft black crêpe dress, centre: Fluid, but not clinging, a top, all tucked away from a tiny V neckline; back-swept skirt, smooth in front. Of Stunzi silk. By Radiant; sizes 12½ to 24½. Altman; Woodward & Lothrop. \$45. Hat, a veiled disk of feathers.



RUTLEDGE

SKIRTS:

NEW STARTING PLACE FOR FASHION

Until now a skirt could be described as either wide or narrow. Period. Its responsibility was to complete a silhouette. Wide or narrow. Period. But suddenly skirts are a fashion on their own. The enthusiasm for the independent loose jacket helped. So you add another skirt and you have another suit. And tops being so good... if the skirt is consequential enough, you have a costume. As of now, skirts are being built with a new excitement and importance, every inch of them fashion, with some very good (diminishing) dodges at the waistlines themselves. Here, three examples of this.

Opposite page: An anything-but-casual sliver of black flannel, with a sculptured waistband, flat-tying belt. Of Botany wool, \$35. Grey wool blouse slightly draped at the shoulders, of Wyner jersey. \$30. Both by Ben King. Henri Bendel; L. S. Ayres. Add a bias triangle of black satin as we did—and you add 20% more urbanity.

Below, left: Honey-colored silk faille skirt, its width swung to the back in folds, the bowed waistline dipping low at the back, too. By Veneziani of Italy, in Terragni silk. About \$80. Saks Fifth; Garfinckel's; Neiman-Marcus. Deeply-cowled white, matte rayon jersey blouse, \$25. The satin clutch evening bag, by Ingber. Both at Saks Fifth.

Below, right: The "collared" waistband (a slight-of-the-waist trick) on a straight-falling, buttoned skirt of grey Milliken tweed. \$25. Twice-buttoned grey blouse of silk and acetate, \$25. Both designed by Brigance (responsible for some of the best separates around), of Sportsmaker. Lord & Taylor; Woodward & Lothrop; J. W. Robinson. *More on page 118.*





TRAVEL CLOTHES, REDEFINED

Wanted for travelling: easy, clear-cut, un-mussable clothes. Wanted for staying at home with a busy life: ditto. Then why call them travel clothes? Answer: getting about is the point, in one city or six. *Above:* It began in California—might turn up anywhere—this easy-figured tweed and flannel suit. Navy-blue-flecked grey jacket, \$45; grey skirt, \$13. By Rosenblum of California, at Altman. Train case by American Tourister, \$25* at Bloomingdale's. *Right:* Here, travel is narrowing—slim suit of red and green herringbone tweed. By Huntleigh, about \$95, at Gunther Jaeckel; Miller & Rhoads. Black jersey triangle by Echo; gilt earrings by Danecraft; hair-covering hat, by Miriam Lewis—all, Gunther Jaeckel. Soft cowhide carryall by Lesco, at Altman.

*PLUS TAX





Left: Travelling by cardigan—a dress and jacket costume of sweater-knit Oxford grey wool jersey. There's a flashing of bright yellow among the grey and white stripes of the dress bodice, and on the jacket binding. By Star Maid, \$80 at Henri Bendel. *Below:* A coat that might clock up mileage all over the world—it's of looped bright blue fleece in a straight shape, and warmly interlined. High-placed buttons hint at a rising waistline. By Bardley; of British wool by Cobb & Jenkins. \$99 at Peck & Peck. Gold-coloured calfskin handbag; natural-coloured cowhide cylinder to carry over the shoulder as an extra piece of luggage—both, by Lesco at Altman. The ombré grey wool jersey turban is by Mr. John.

HONEYMAN





Vogue Patterns
from the
Paris Collections

**MAKE
YOUR OWN
PARIS
COPIES**

LANVIN-CASTILLO: VOGUE PATTERN 1194



JACQUES HEIM: VOGUE PATTERN 1199



PATOU: VOGUE PATTERN 1195



GRIFFE: VOGUE PATTERN 1200

This is how to own a Paris design a week from now. This is how a Paris model can be on your back a few scant weeks after the original first walked into the world. The how of it is this: Vogue Patterns, and only Vogue Patterns have an arrangement with the Paris Couture, whereby they're allowed to select a number of models from the collections and turn them into patterns—add your own sewing skill (or a dressmaker's telephone number) and that's it. On these and the next two pages, Vogue's choice of eight from the showings.

LANVIN-CASTILLO. We showed the sister of this dress in our first Paris issue, as typical of Castillo's series of (and a whole trend for) the easy little tweed dress. The skirt is narrow, but walkable, and the back softly bloused. Of tweed, the dickey; the lining of the stole, jersey. No. 1194. JACQUES HEIM showed this late-day dress in black and white cut velvet. The neckline is new—and one you'll see more of: high in front but slit so wide as to be practically off the shoulder. The top moulded, but not plastered and, as always this year, an easiness at the back. No. 1199. PATOU. This is the sliver line—softened: a silhouette that adds up to this year's strongest fashion look—which is the long look. (Also a good example of Paris's preoccupation with buttons.) The original, in plum wool, and less than three yards will do it, which is a change. No. 1195. GRIFFE. This is one of Griffe's pet silhouettes: the waist that starts high, with a knot just under the bosom, dips deeply in back, over a serene width of skirt. The original, in brown wool; very elegant too in black silk. No. 1200. *For other views and sizes, see page 121.*



JACQUES FATH: VOGUE PATTERN 1201



SCHIAPARELLI: VOGUE PATTERN 1198

JACQUES FATH. One of his sweepingly beautiful evening dresses—this one in three shades of black. The oh's are for what the velvet bodice does for a body, and the ah's for the fashion of velvet, with moire, with lace... a new combination this year. The skirt, flat over the hips, moves grandly, but lightly... that's moire. The lace stole might be lined with chiffon for double softness? No. 1201.

SCHIAPARELLI (as if anyone had to tell you). This could be her sign: a narrowness of black silk brocade, with a big pleated bandage—like an outside order ribbon—worn over one shoulder. Nothing more to it, but a few artful pleats at the hip. This could be a wonderful dress in a dark brilliant colour, too—emerald or ruby. No. 1198.

DESSÈS. This was one of the most flattering necklines shown at the collections—a hollow frame, just shadowing the shoulders. The kind of dinner dress that is unlimitedly useful, with its forearm sleeves, its folding skirt sheared at the ten-inch length. The original in black taffeta. Or to order in your best dark colour. No. 1196.

PAQUIN. Paris can call it a cocktail dress, but we can call it a short dinner dress, too. This is a single inking of black (could be any dark colour) with tiny pleats pegging the hips. The neckline shapes to an entirely new angle: the curve, at its widest *this* side of the shoulder. No. 1197.

For other views and sizes, see page 121.



DESSÈS: VOGUE PATTERN 1196

*More Vogue Patterns
from the
Paris Collections*

**MAKE YOUR
OWN
PARIS
COPIES**



PAQUIN: VOGUE PATTERN 1197



COLOUR WITH CREAM ADDED On these pages, news about the don't-dress dinner dress:
 waistlines tall and slender...hiplines marked low...hemlines dropped
 a good three inches below last year's level...colours (whipped with a quart of cream) decorated
 for a change with jewels in matching shades. All by Sylvan Rich of Martini.

Above: A confectioner's idea of blue—ours too; rayon crêpe, worked and moulded by tucks
 to an eighteen-inch (deep) waistline; a soft, drifty skirt, and a dazzle of blue-jewel buttons. \$70.

ALL DRESSES AT DE PINNA
 JARVIS & CO.
 STRAWBRIDGE & CLOTHIER
 MARSHALL FIELD
 MONTALDO'S
 AND SHOPS LISTED
 ON PAGE 118.



Left: Creamy pink silk taffeta, pulled close and sideways from bosom to hip; tourmaline-pink buttons doubling the emphasis of the long, concave middle.

The skirt, a gentle billow above... maybe satin slippers in a deeper tone? \$110.

Right: Strawberries with cream added; silk taffeta, pulled to the back

(which always gives a wonderfully caved-in look to a waistline),

the skirt buoying only below the hips, the whole silhouette—very willowy for taffeta. \$110.

SAMARRA COAT: FROM PORTUGAL

It's the plainclothes coat the Portuguese bullfighter wears when he's not in the ring. And it's about to be an American fashion for the young—as likely to appear in town as it is after skiing. We saw it in Lisbon, had it copied here, verbatim, in heavy grey wool with a red flannel lining. Among its assets: an oversize fox collar, fastened with a button tab; a surprisingly bulkless shape (three-quarter length, tapered). By Ben Gaynes, \$70. Saks Fifth Avenue.



FENESTRIERS: FRENCH COUNTRY SHOES

These are the same shoes that will be going on country week ends from Paris this winter. And they'll be going further than that—all the way to the American countryside, in fact. Fenestrier designed and made them in Paris, on American lasts to fit the American foot; they're to be had in this country at Lord & Taylor. We think they could become

a part of country living in America, alongside tweeds and saddle soap.

Top: Crêpe-soled Oxford, in black suède; constructed for a slipper-like fit *and* for the rugged outdoor life. \$19.

The stocking, rib-knitted cotton. The shade: "Spice." By Phoenix; \$1.50.

Centre: Green suède moccasin, so unexpectedly lightweight and flexible it folds up in the hand. \$18. Long-legged nylon stocking, by Belle Sharmeer; \$1.95.

Below: For winter walking—a cocoa suède boot, built with thick crêpe sole plus proper support where it's needed. \$22. The stocking, knee-length, in grey wool. (*All stockings and shoes at Lord & Taylor.*)





PARIS IDEAS

**FOR VOGUE'S
YOUNG
MILLIONAIRE**



PRIGENT

Vogue's Young Nillionaire—the girl with a name for fashion, and a fortune that's nil—finds Paris just around the corner.

Finds it, now, in her closet: her nine-to-five wardrobe was made in this country from French designs, and fits into her clothes allowance.

Opposite page: From Paris, this idea: soft ruffed collar and cuffs, embroidered in pale-blue, on a slimly tailored suit of navy-blue wool.

By Swansdown, in Juilliard worsted, \$70.

From Saks Fifth Avenue; Hutzler's; Vandervoort's; Titcher-Goettinger.

Right: From Paris, these ideas: camel-coloured flannel with the surprise of red jersey lining the collar and cuffs. The skirt, an engineering wonder, has inverted pleats at the sides, falls smoothly in front.

Ames wool flannel, \$40. Belt, by Schaffer.

Rolfs bag. Two-way gloves, by Bacmo.

All, Best's; dress also Woodward & Lothrop; The Dayton Co.; Sakowitz.

Below: From Paris, this idea: unwaisted shirt in white wool, piped in red; a pleated black crêpe skirt. \$35. Best's.

Both dresses, this page, in Junior sizes.

Background: Both pages, the leafy pale-green courtyard of the Café Nicholson.



THE LONG-SLEEVED NIGHTDRESS, IN NYLON

This is always a favourite—the long-sleeved, covered-up nightdress. It's pretty and it's feminine and it's comfortable (to some women, it's an absolutely necessary condition of somnia). And when the long-sleeved nightdress happens to be made of nylon tricot, we think all those adjectives go double.

Reading from the top down:

1. Peignoir nightdress of pink nylon tricot, with a yoke and wrist ruffles of dotted nylon; and, if you like, a ruffled cap to match. Nightdress, \$11; cap, \$2. By Henson, at Bergdorf Goodman; J. W. Robinson.
 2. Belted peignoir nightdress of yellow nylon tricot. On the yoke, a ruffling of lace and tiny pearl buttons. By Rogers, \$15, at Lord & Taylor; Rich's.
 3. Well-waisted nightdress of off-white nylon tricot. The dolman sleeves, the elasticized midriff, make for a wonderful kind of fit. By Van Raalte, \$13, at Best's; Wanamaker's, Philadelphia.
 4. Shirtwaist nightdress of pale blue nylon tricot. It has a little-girl collar outlined with lace; a ribbon sash. By Munsingwear, \$15, at Altman; Hudson's.
- More long-sleeved nightdresses on pages 124 and 125.*





THE MOST TREASURED NAME IN PERFUME

N° 5

GARDENIA

RUSSIA LEATHER

N° 22

BOIS DES ILES

CHANEL



You hate to see it—your skin getting dull, losing its fresh look



You can do something to change your skin

A fascinating, immediate change

Do women have to put up with these? . . .

A skin that looks coarse?

Its color muddled?

A skin that looks harsh and rough?

Every so often you see a woman with a skin so absolutely beautiful you just can't keep from staring at her.

YOU can do something about *your* skin.

Skin deprived of its natural beautifying oils is *bound* to get coarser, with a dismaying drab, harsh look. And if, unknowingly, you are cleansing your skin too harshly—yet not *deeply* enough—your skin loses its softness and freshness even more.

You don't *need* to let this happen to your face—not one of you reading this page.

It is a most exciting fact that you and every woman can, easily and simply, bring a beauty to your skin it does not have right now.

Free your skin . . . replace what it is being robbed of

Fatigue, anxiety, tensions, wind, dry air—all continuously rob skin of precious natural oil and moisture. Resistant dirt—from soot, dust and old make-up—*sticks* in tiny pore-openings.

To sweep pore-openings clean of embedded dirt . . . to replace needed oil and moisture—there is an exclusive formulation of *skin-helping* ingredients in Pond's Cold Cream.

Together—these ingredients work on your skin *as a team*—in inter-action.

As you swirl Pond's Cold Cream on generously (be sure to use gentle, firming strokes) you get the good effect of this inter-action on *both* sides of your skin.

On the *outside*, embedded dirt is loosened and lifted from pore-openings. And *at the same time*, your skin is given special oil and moisture that leave it softened and smoothed.

On the *inside*, the circulation is stimulated, bringing up color in your skin, helping the skin to repair itself and refine itself.



You can feel your skin responding



You owe it to yourself to bring out the beauty of your face

can come over your face...

Feel the dry surface of your skin take on wonderful smoothness

As your skin takes up the refreshing oil and moisture in Pond's Cold Cream—oil which just *suits* your skin—oil which is not too heavy and not too thin—you can *feel* the tired little tensions ease away. You can *feel* your skin getting back its flexibility. You can *see* a clearer color coming into it.

To replace the continual thieving of your skin's freshness—*each night* give your skin this special oil-and-moisture treatment—to cleanse it *rightly, deeply*—to replenish it:

Soft-cleanse—swirl satin-smooth Pond's Cold Cream all over your face and throat. Swirl *up* from throat to forehead. Tissue off well.

Soft-rinse quickly with *more* skin-helping Pond's Cold Cream. Tissue off lightly. *Look at your face.*

This *double* Pond's Cold Creaming *replaces* smoothing oil and moisture *as it cleans* your skin *immaculately*. At the same time, it *quickens* circulation, *liven*s your skin.

(Note: Thousands of women find that *in the morning* another quick Pond's Creaming starts their day with a delightful new freshness.)

Look your loveliest and you send out a happy-hearted confidence to all who see you

You will see the wonder of this skin-helping cream—*immediately*—after your very first Pond's Creaming.

Use Pond's Cold Cream *every* night (remember, the *constant* robbing of your skin goes on *every* day). As you use Pond's you will delight in your lovelier skin—and you will gain an attractive new self-confidence.

So many women are discovering the amazing effect of the inter-action of Pond's Cold Cream on their skin, that more women use Pond's than any other face cream at any price.

Go *today* to your favorite face cream counter and get a large jar of Pond's Cold Cream. Start using it this very night.

Mrs. Ellen Tuck Astor—People always notice the exquisite look of her skin. Mrs. Astor says: "I've used Pond's Cold Cream since my teens. It's my most helpful and most necessary cream."

•THAT Formfit LOOK•



A Promise of Loveliness Fulfilled

LOOK YOUR GLAMOROUS
BEST AND KNOW IT, IN
LIFE BY FORMFIT!

Slip into Formfit's Life
Foundation, and a subtle
transformation occurs!

You *know* your figure is one sleek, young line from bust to thighs. You *know* your clothes fit smoother. So you *glow* with new poise, new confidence that brings to life the true beauty of you! Only Life Foundation combines, in one garment, the wonder-working features of both Life Bra and Life Girdle. Keeps bust high and young—tummy flat, waist trim, hips and thighs slimmer, smoother. All this, with fabulous comfort! Be fitted in a Life Foundation and *see*. You'll know then why more women demand Formfit than any other make.

Life Foundations from \$10.95

THE FORMFIT COMPANY, CHICAGO, NEW YORK

FOR FIT, FOR COMFORT,

For a Sweetheart of a Figure

SKIRTS: NEW STARTING PLACE FOR FASHION (Continued from page 101)



Above: From Veneziani of Milan, a late-day skirt of garnet silk satin, scooped to tie in a soft bow at the front. \$74. The top, a surplice V-neck, in black rayon matte jersey. By Miss America, \$23. The skirt of Terragni silk, and top at Saks Fifth Avenue.

Right: Black silk brocade in a skirt with sculptured waist, eight small brocaded buttons down the front to a deep inverted pleat. By Veneziani of Milan, \$99. Scoop-necked top, white rayon, silvered with Lurex thread. \$13. Both, Saks Fifth.



RUTLEDGE

COLOUR WITH CREAM ADDED

The following is a list of stores throughout the country where the dresses by Martini shown on pages 108 and 109 can be found.

Beaumont, Tex.....	R & S Shop	Minneapolis, Minn.....	Harold Incorporated
Boston, Mass.....	R. H. Stearns Company	Montgomery, Ala.....	John Danziger's, Inc.
Columbia, S. C.....	Mary Lowe	Oklahoma City, Okla.....	Al Rosenthal, Inc.
Dayton, Ohio.....	Billy Lewis	Roanoke, Va.....	Smartwear-Irving Saks, Inc.
East Orange, N. J.....	Doop's	Salt Lake City, Utah.....	Raymond
Easton, Md.....	Bird-Speakman, Ltd.	Sarasota, Fla.....	Stevenson's
Houston, Tex.....	Isobell Gerhart, Inc.	Shreveport, La.....	Sue Peyton Shop
Jacksonville, Fla.....	Purcells	Spokane, Wash.....	Bernard's
Kansas City, Mo.....	Harzfeld's	Syracuse, N. Y.....	McDonalds
Louisville, Ky.....	H. P. Selman & Co.	Tulsa, Okla.....	Seidenbach's
Memphis, Tenn.....	Levys	Waukegan, Ill.	Hein's

VOGUE incorporating Vanity Fair



OR A LONG TIME I've felt women wanted a new foundation—one that covered lightly yet gave a lustrous dewy appearance. So . . . for over a year I've worked with my chemists to perfect BASIC SHEEN, a new liquid cream foundation. Though butterfly light, Basic Sheen has the most wonderful coverage. Every tiny line and imperfection is screened out. And just the tiniest bit gives your complexion a glowing lustrous look!

I have made Basic Sheen *with hormones*, too. So, if you are over thirty, here is a foundation that actually helps your skin to a fresher, younger, firmer look.

"Age is only a Prejudice"

I agree with the sagacious philosopher who measured his life with a yardstick of brilliant living rather than that of years. Embrace age and it embraces you. Face it and erase it—and it becomes an obsolete out-moded idea.

It has been my joy and life's work to teach millions of women to keep young in heart . . . radiant of face . . . beautiful in body. Yes . . . it takes a little time and some intelligent application. But these qualities I know every woman has.

Let's start with so simple a thing as cleanliness! I'm told I have an almost surgical fanaticism about cleansing. The first thing you do to a minute-old baby is cleanse it; every precious gem looks dull until you polish and clean it. A rose without rain is a sorry thing. But because a woman's face needs very special cleansing agents, I have created Creams and Lotions of rare perfection.

My Grow-in-Bauty Routine

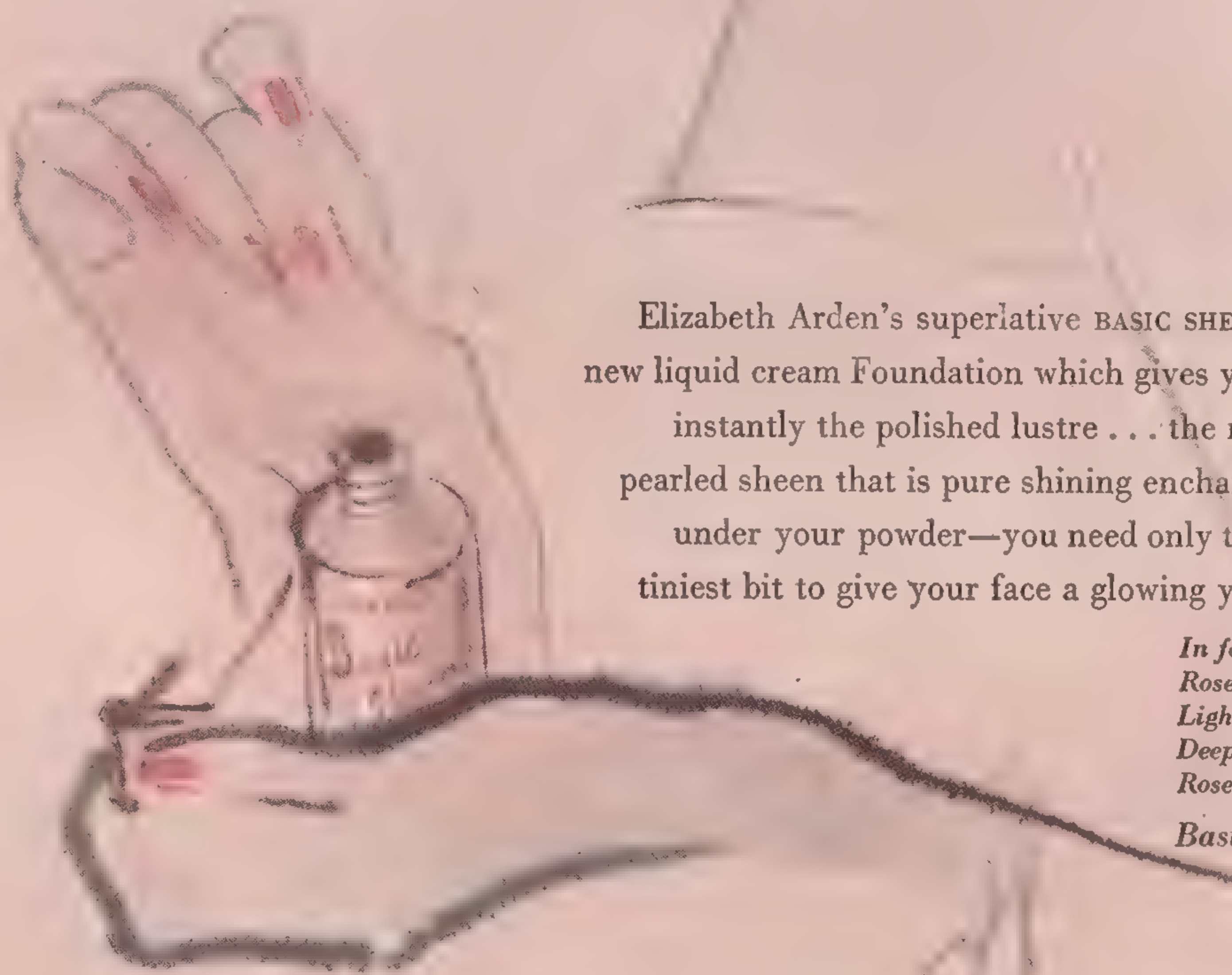
Cleanse the skin meticulously with Ardena Cleansing Cream (or Ardena Fluffy Cleansing Cream), remove excess cream with tissues. Next, dip a small moistened pad of cotton in Ardena Skin Lotion, pat the face briskly for surface stimulation. Then smooth with one of my specific creams: Velva Cream for a *very young skin*; Orange Skin Cream for a *young dry skin* and a thin face; Perfection Cream which is rich in vitamins; and Special Hormone Cream for the *mature skin which is losing its texture and verve*.

I cannot stress too strongly the importance of cleansing, refreshing and smoothing your skin *several times every single day* of your life. It takes only 5 minutes—and what wonderful rewards await you if you follow faithfully, this simple routine:

Mary Astor

The Loveliest
Liquid Foundation
of all time!

Basic Sheen
for the young luminous look



Elizabeth Arden's superlative BASIC SHEEN* is a new liquid cream Foundation which gives your skin instantly the polished lustre . . . the moist, dew-pearled sheen that is pure shining enchantment! Use it under your powder—you need only the tiniest bit to give your face a glowing young look!

In four radiant shades:
Rose Rachel,
Light Rosetta,
Deep Rose,
Rosetta Bronze
Basic Sheen, 5.00

*For beauty in the maturing thirties, Basic Sheen is specially fortified with Estrogenic Hormones..6.50

Prices plus tax

Elizabeth Arden

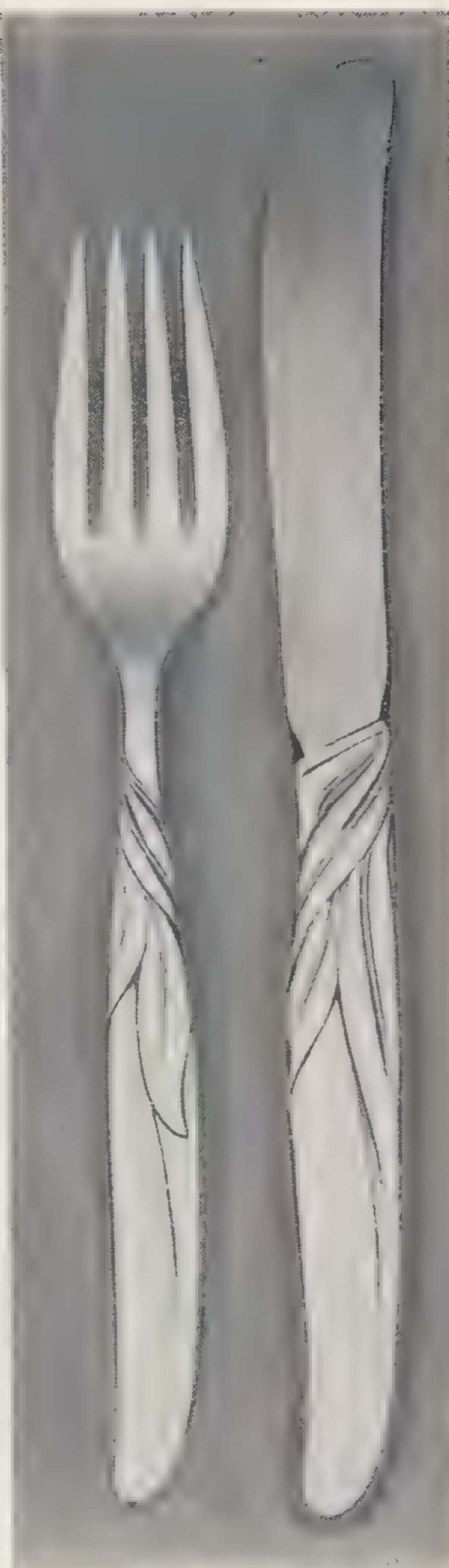
NEW YORK • LONDON • PARIS

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paul kossoff furs, Inc.

509 madison avenue, new york

BUFFET ACCESSORIES



MIEHLMANN

Left: A close-up of a new silver pattern, "Southwind," made by Towle Sterling, and shown on pages 96-97 in both a traditional and a modern buffet arrangement.

Place forks: \$6.50* each.
Place knives: \$6.50* each.
Dessert spoons: \$6* each.
Teaspoons: \$4.50* each.
Salad forks: \$6* each.
Small salad serving set, with cold-meat fork, \$15*, and preserve spoon, \$17.50*.
Salad bowl servers, \$15* a pair.
Tomato or flat server, \$15*.

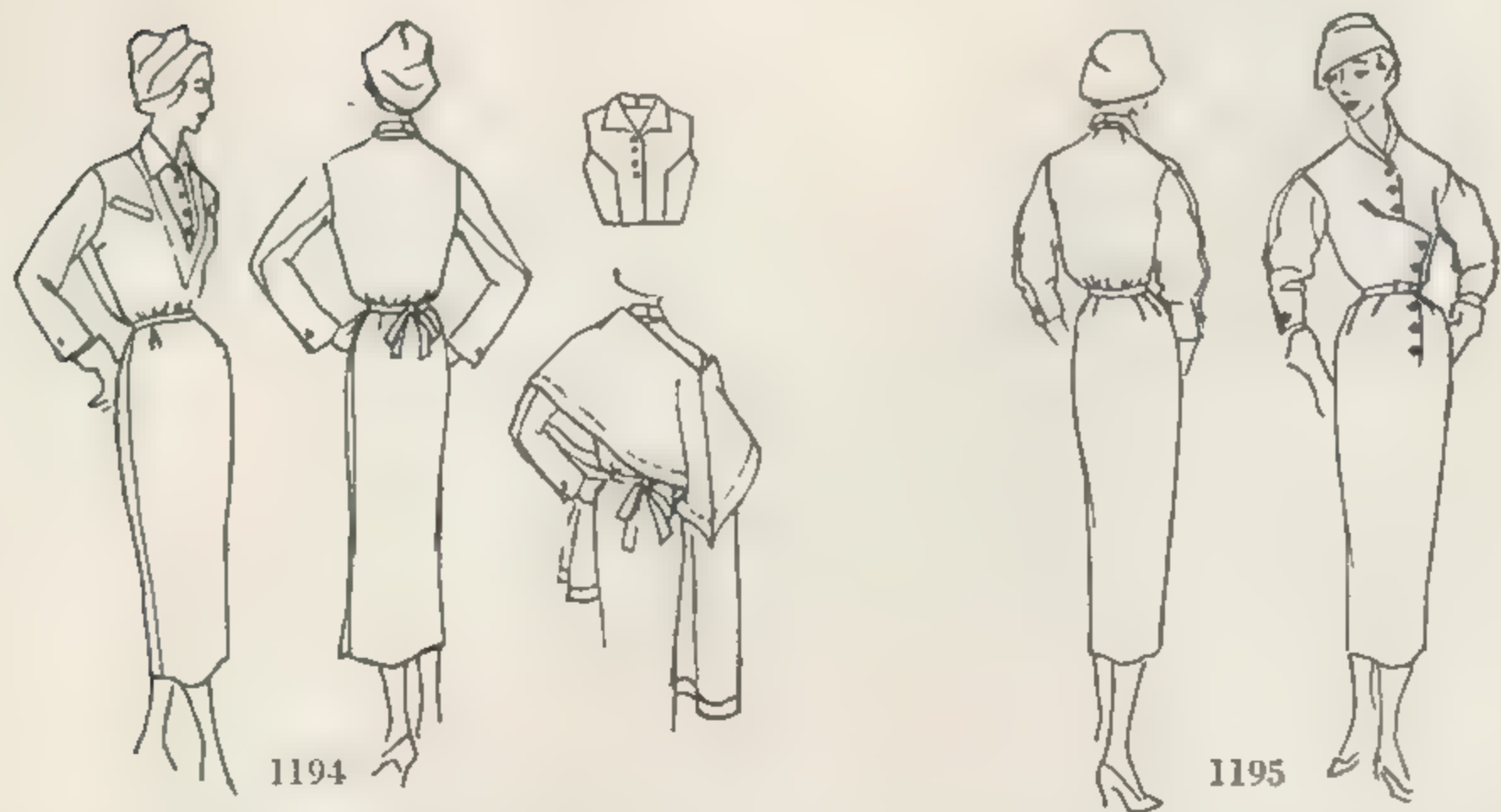
*TAX INCLUDED

The following is a list of stores throughout the country where Towle Silver's "Southwind" pattern can be found.

Akron, Ohio.....	M. O'Neil Company	Minneapolis, Minn.....	J. B. Hudson Co.
Allentown, Pa.	Hess Brothers	Mobile, Ala.....	Julius Goldstein & Son, Inc.
Bakersfield, Calif.	Wickersham Jewelers	Montgomery, Ala.....	Klein & Son, Inc.
Baltimore, Md.	Hutzler Brothers Co.	Nashville, Tenn.	Harveys
Binghamton, N. Y.....	Van Cott Jeweler	Newark, N. J.....	L. Bamberger & Co.
Birmingham, Ala.	Jobe-Rose Jewelry Co., Inc.	New Britain, Conn.	Michaels Jewelers
Brooklyn, N. Y.....	Abraham & Straus	New York, N. Y.....	Bloomingdale's
Canton, Ohio.....	Geo. Deuble Co.	Oakland, Calif.....	H. C. Capwell Co.
Charleston, S. C.....	Adams & Ortmann	Oklahoma City, Okla.....	Rosenfield Jewelers
Charlotte, N. C.....	Nelson Page, Inc.	Omaha, Neb.....	Orchard & Wilhelm Co.
Cleveland, Ohio.....	The Halle Bros. Co.	Pensacola, Fla.....	Elebash Jewelry Co.
Columbia, S. C.....	Sylvan Bros., Inc.	Philadelphia, Pa.....	Strawbridge & Clothier
Columbus, Ohio.....	F. & R. Lazarus & Co.	Phoenix, Ariz.	Rosenzweig's
Dallas, Tex.....	A. Harris & Co.	Pittsburgh, Pa.	Kaufmann's
Denver, Col.....	Daniels & Fisher Stores Co.	Portland, Ore.....	Frank A. Heitkemper, Inc.
Fresno, Calif.....	Eriksen & Company	Providence, R. I.....	Tilden-Thurber
Greensboro, N. C.	Schiffman's, Inc.	Richmond, Va.....	Thalhimer Brothers, Inc.
Houston, Tex.....	Foley's, Houston	Rochester, N. Y.....	Sibley, Lindsay & Curr Co.
Indianapolis, Ind.....	L. S. Ayres & Company	Sacramento, Calif.....	John Breuner Company
Jacksonville, Fla.....	Jacobs Jewelers, Inc.	Saginaw, Mich.....	J. A. Schirmer & Sons
Kansas City, Mo.....	Jaccard Jewelry Co.	Salem, Mass.....	Daniel Low & Co.
Knoxville, Tenn.	Miller's, Inc.	Salt Lake City, Utah.....	Z.C.M.I.
Lincoln, Neb.....	Miller & Paine, Inc.	San Antonio, Tex.....	Joske's of Texas
Little Rock, Ark.....	Chas. S. Stiff Co., Inc.	San Diego, Calif.....	J. Jessop & Sons, Inc.
Long Beach, Calif.....	Buffum's	San Jose, Calif.....	Dohrmann's
Los Angeles, Calif.	Broadway Department Store, Inc.	Seattle, Wash.....	Frederick & Nelson
McKeesport, Pa.	Morrow's Jewelers	Syracuse, N. Y.....	Chapman & Fisher
Memphis, Tenn.	Goldsmith's	Tulsa, Okla.	Boswell's
Miami, Fla.....	Burdine's, Inc.	Tucson, Ariz.....	Grunewald & Adams
Milwaukee, Wis.....	Milwaukee Boston Store	Wilmington, Del.....	Millard F. Davis

VOGUE PATTERNS— PARIS EXCLUSIVES

(Other views of Patterns shown on pages 104-107)



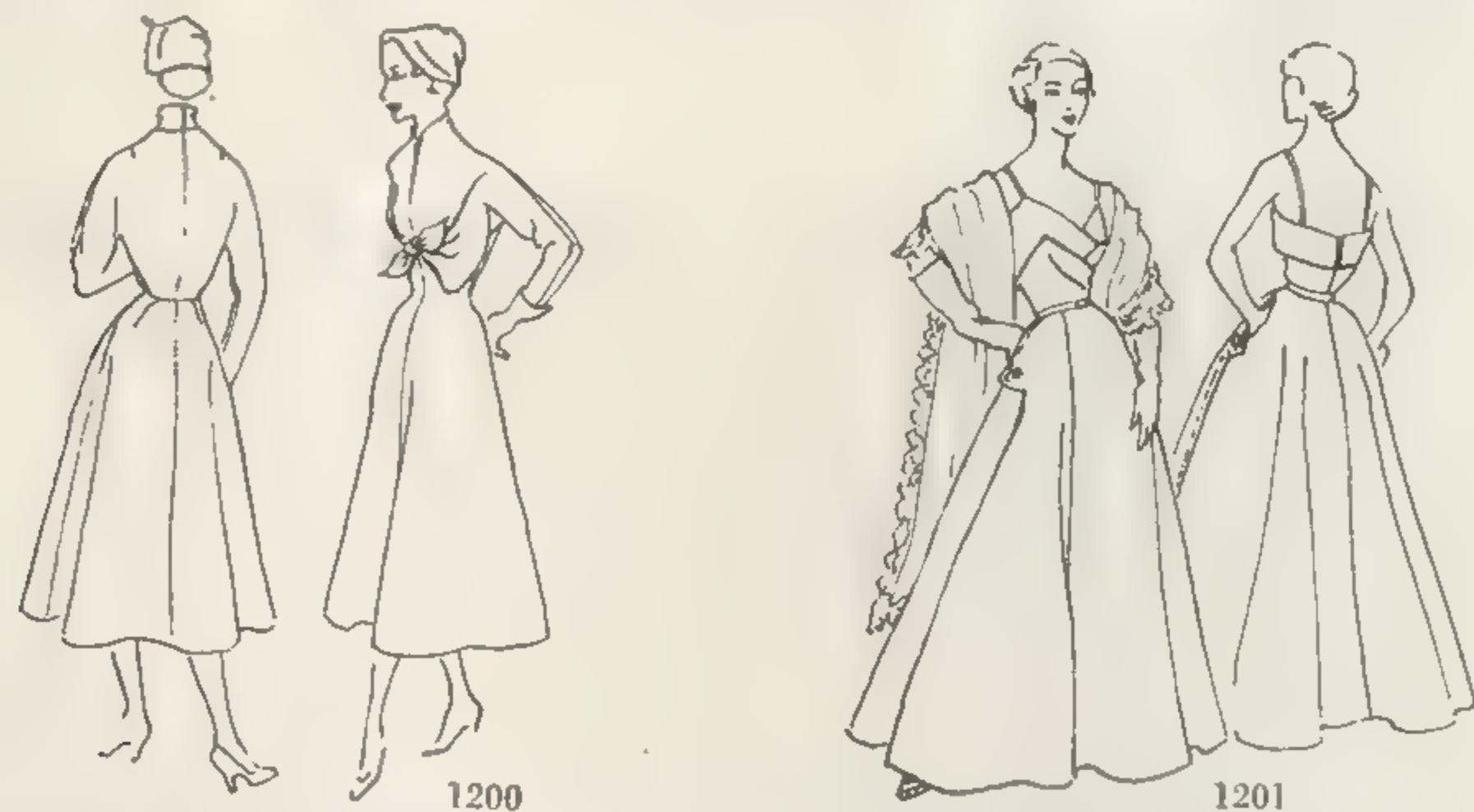
LANVIN-CASTILLO, No. 1194: Sizes 12 to 18 (30 to 36). For size 16: dress, stole, $3\frac{3}{8}$ yards of 54" fabric; dickey, $1\frac{1}{4}$ yards of 39" fabric. \$2.50.
PATOU, Pattern No. 1195: Sizes 12 to 18 (30 to 36). For size 16: $2\frac{3}{4}$ yards of 54" fabric (we suggest a thin wool in your choice of colour). Price, \$2.50.



DESSÈS, Pattern No. 1196: Sizes 12 to 20 (30 to 38). For size 16: $5\frac{1}{4}$ yards of 39" fabric with nap ($5\frac{5}{8}$ yards of 39" fabric without). Price, \$2.50.
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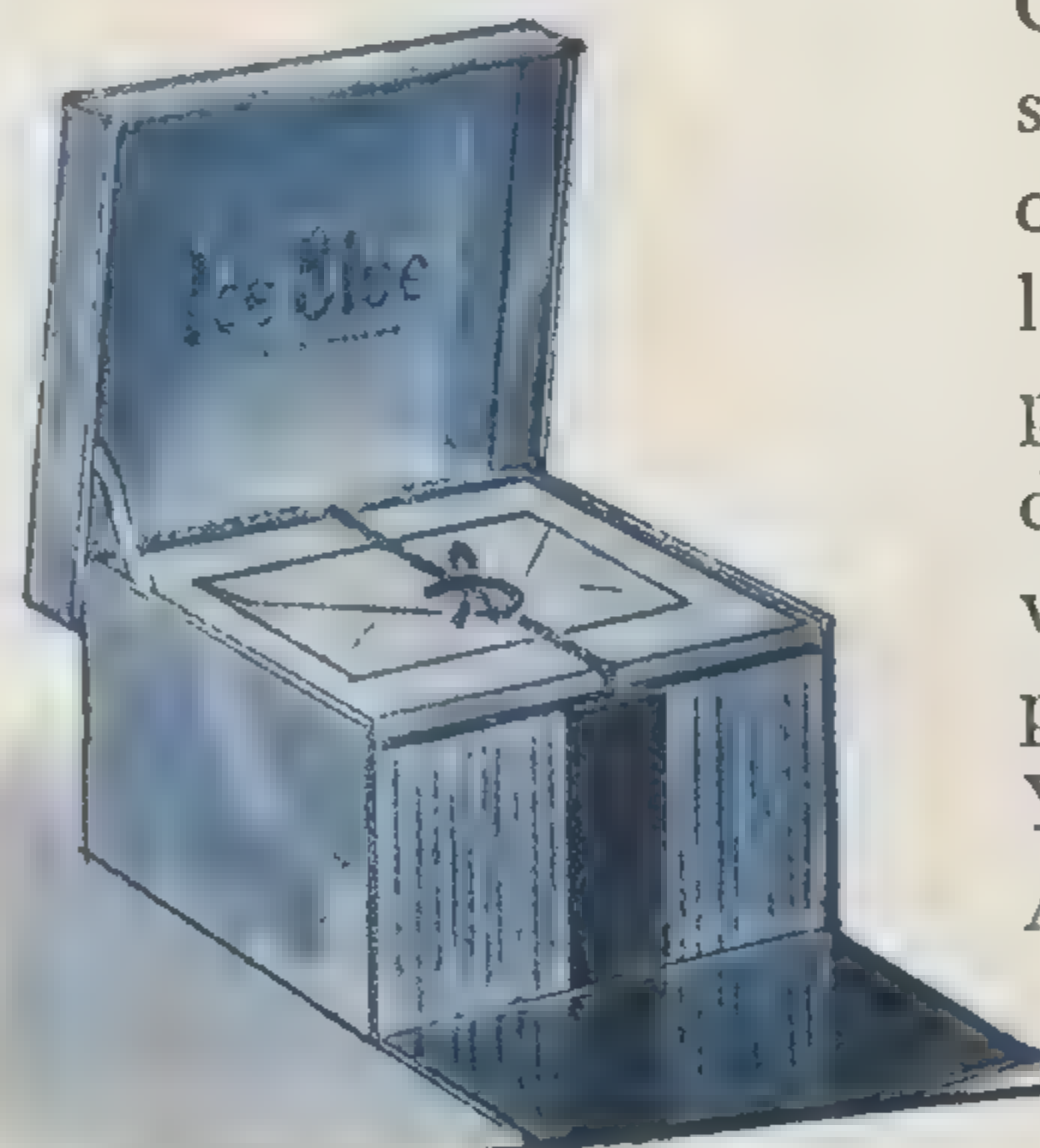
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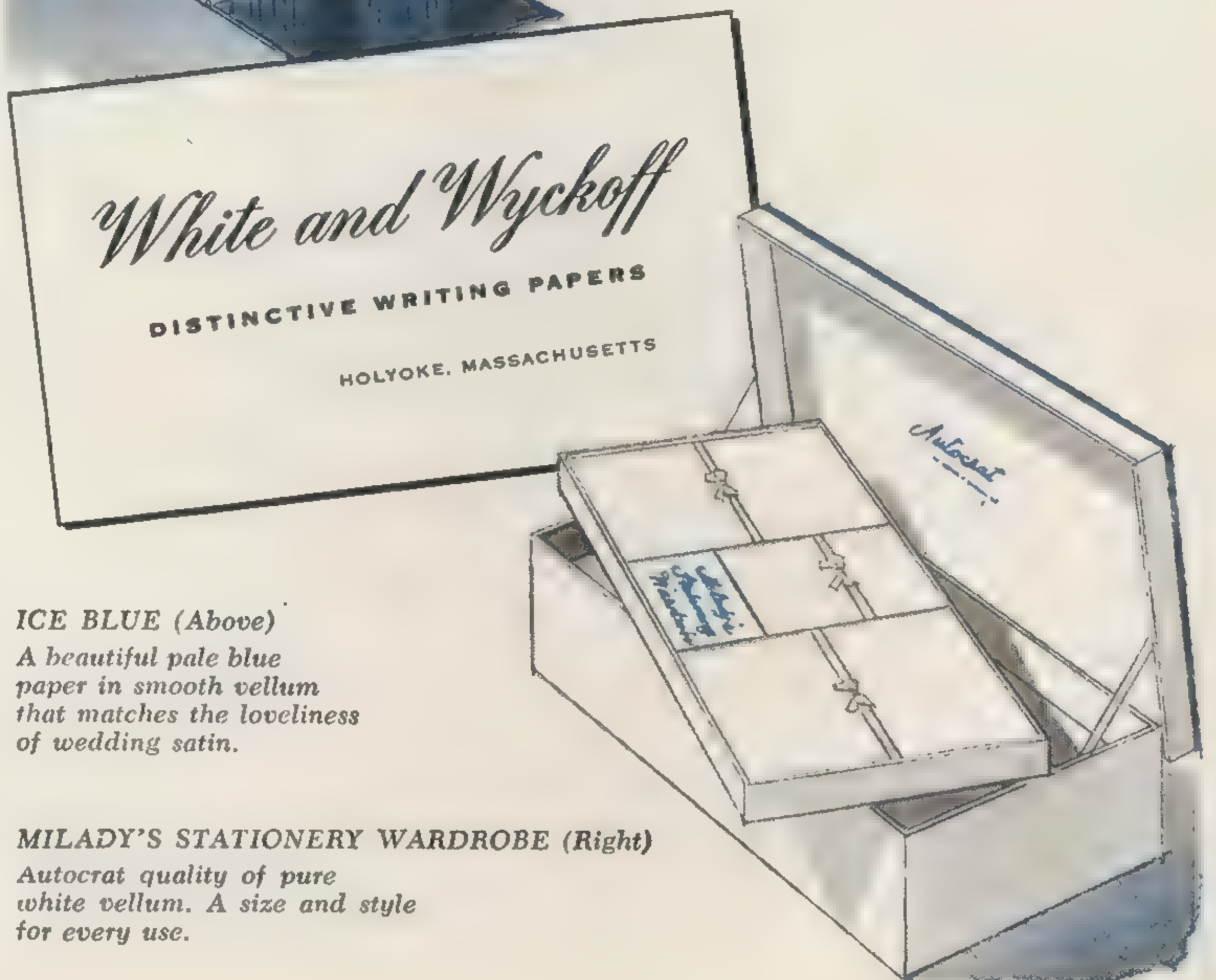
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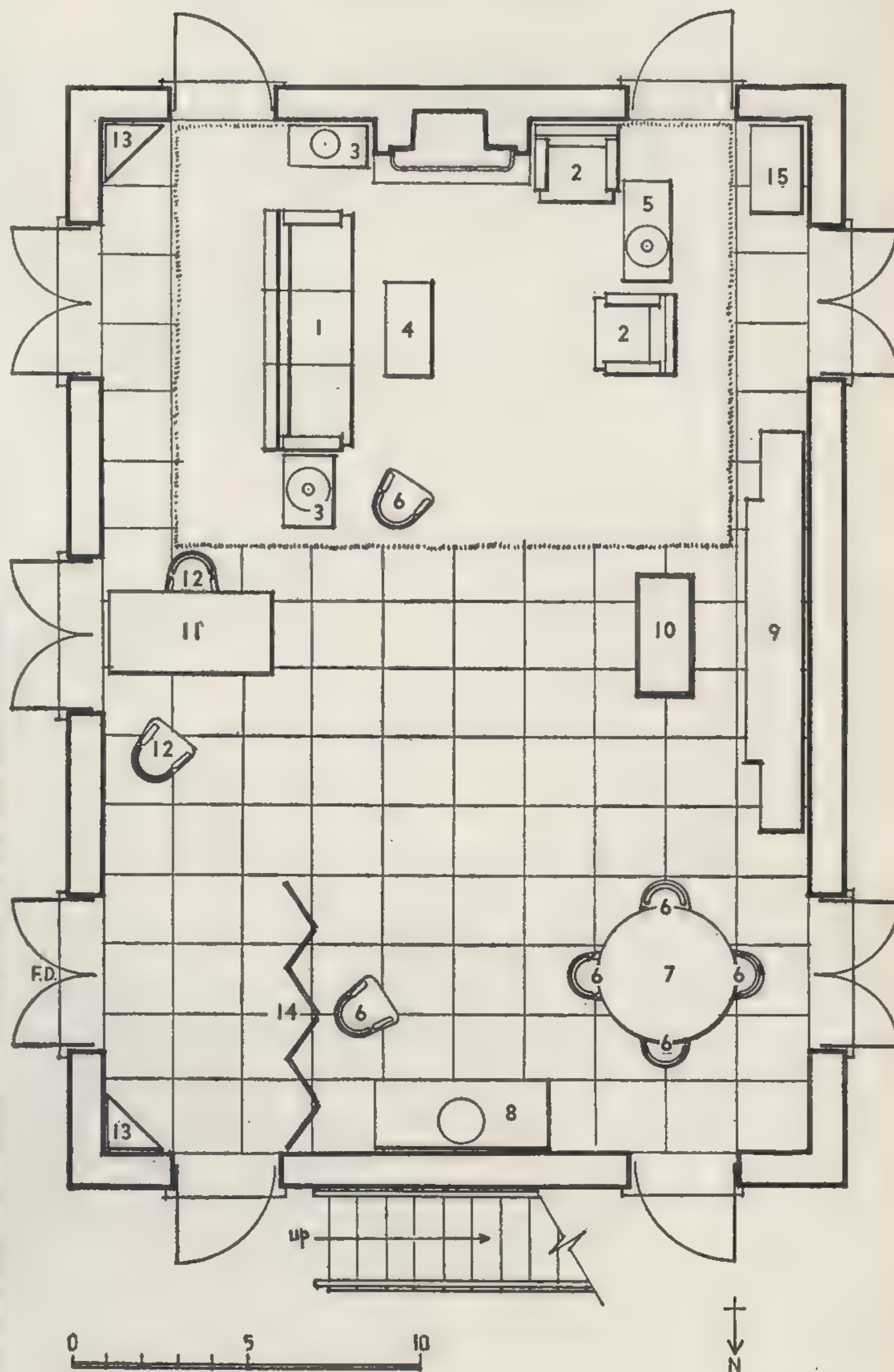
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TAKE A ROOM, THIS ROOM

(Continued from page 90)



Key to floor plan above:

1. Sofa
2. Overstuffed armchairs
3. Louis XVI mahogany tables
4. Pigskin coffee table
5. Black Louis XV table
6. Medallion-back armchairs
7. Dining table

8. Commode for silver, linen, etc.
9. Louis XVI bookcase
10. Table for records and books
11. Writing table
12. Louis XVI side chairs
13. Regency corner commodes
14. Translucent screen
15. Magnavox

in the large room, at a table which can seat six if necessary. Buffet service will take care of larger parties. Since the owners serve tea every afternoon, this must also be comfortably manageable at the dining table.

The "living" aspect of the room as clearly requires comfortable sofas and chairs with good reading light and convenient smoking tables for four people. As the owners are agents for playwrights, they often read scripts aloud. Their work calls for adequate space for books, in shelves and scattered about on tables. Also, they often play Canasta or bridge. In addition, they own a Magnavox and a collection of excellent records. Convenient storage space for albums must be considered.

Although in this country house much of the life will go on out of

doors, in cold rainy weather this room will take the place of terrace or garden. It must be cheerful and gay.

Our clients have not an unlimited budget. As a matter of fact, this simple house would not be suitably decorated in an elaborate or expensive way. Here, we use restraint financially as well as artistically.

THE ANSWER

A restrained background of floor, walls, ceiling, and curtains can substitute for and enormously help the awkward architectural proportions created by the low ceiling. *This is a particularly useful device for the oddly-proportioned rooms built in current New York apartment houses.*

The room plan shows five French windows and four wooden

TAKE A ROOM, THIS ROOM

(Continued from page 122)

doors. (One of the French windows doubles as entrance or "front door" of the house.) I think very definitely that we must have the walls and curtains the same colour. It would be a grave error to have the two long walls split by lengths of contrasting colour in the curtains. As the ceiling is only eight feet six inches high, division by colour would emphasize the lack of height. I plan the curtains to hang full, straight from the top of the window trim to the floor. Valances would only lower the height of the room to the eye. The curtains will draw; all curtains should draw—they are meant to shut out the darkness of night and to establish privacy. If clients do not care about these two elements, I see no reason for curtains.

To give further illusion of height to the room, the ceiling and beams should be painted a slightly lighter shade than the walls. *I am not now considering specific colours, but only what, for the sake of atmosphere and proportion, should be light and what should be dark in tone.* Deciding the actual colour nearly always comes last, since the shape of the room itself, and the furniture arrangement make up the structure of the room. Colour is like icing on a cake. *I never begin with a "colour scheme."*

Finally, we come to the floor, which is the foundation of the room. I insist that floors be the same colour as walls, only darker, to make a base. Beautiful floor tiles, made to order in any colour, can be bought at a very modest cost and can be laid in any arrangement. We choose large squares in two tones of the same colour. Since this is primarily a summer house, rugs are not essential. For the winter months, when it is pleasant to sit with one's feet on a covered floor, we can place an antique needlework or a contemporary rug to take in the fireplace group.

Now the room moves from its dark floor shade up into a medium shade for walls, woodwork, and curtains, and on to a light shade to help lift the beamed ceiling. This use of shades of one colour gives a serenity and architectural calm that contrasting colours would never achieve. *Decorators should increase good proportion when it exists and endeavor to supply it by colour and scale if it is not there.*

The next step is placing the furniture. We start with the pieces the clients have and want to use. *Decorators should never insist on throwing out everything the client has. Even when not perfect, loved possessions add personality.*

From a little, seldom-used drawing room of the big house, come

a set of six Louis XVI medallion-back armchairs in brocade. In the same room with these beautiful, comfortable chairs were also two Louis XVI square-backed side chairs covered in a dull stripe, and a fine twelve-foot bookcase of the same period. All of this furniture is finished in beautiful original white paint.

We have to buy new upholstered furniture and insist on this being of the best quality. Starting with the fireplace or "sitting" group (on the furniture plan) we need a seven-foot sofa, long, low, and extremely comfortable. For the opposite side of the hearth, we buy two large upholstered chairs. These provide four "seats" for reading or relaxing that look and are luxuriously comfortable. The three pieces are upholstered in a neutral coloured sateen, ready for slip covers. Furniture upholstered in a simple sateen looks respectable even when the slip covers are at the cleaners. The large sofa takes a slip cover of the same fabric as the curtains, whatever we decide on. In a contrasting colour, this great mass would get out of hand, look twice as large as it already is, and devour the room. *Large immovable furniture should be quietly permanent. "Floating" chairs can be as brilliant as one wishes.* The two upholstered chairs will have slip covers of patterned cloth. This breaks the so-far unpatterned scheme.

Two tables, preferably Louis XVI mahogany pieces, must be bought for each end of the sofa to hold lamps, the one by the wall rather small, the one out in the room, larger, to accommodate books and flowers as well. A low, modern smoking table, with legs and top completely covered in pigskin leather, bought by the owners in Paris from the late Jean-Michel Franck, can be used in front of the sofa. The big house offers up a beautiful black Louis XV table, with the simplest curved legs and no carving or ornamentation except bold ormolu hardware. This finishes a comfortable "sitting group" around a fireplace with a classic Louis XVI marble mantel from the big house.

Now for the six Louis XVI armchairs. Four of these are permanently well-placed around the dining table. One joins the "sitting" group at the end of the sofa, where it acts as seasoning in its bright new covering. The sixth chair stands against the north wall, at the dining end of the room.

The important missing link in the furniture is a dining table. This must serve two purposes—the obvious one of eating, and, with a felt cover, card playing. It should also be practical for bottles and glasses and the

(Continued on page 126)

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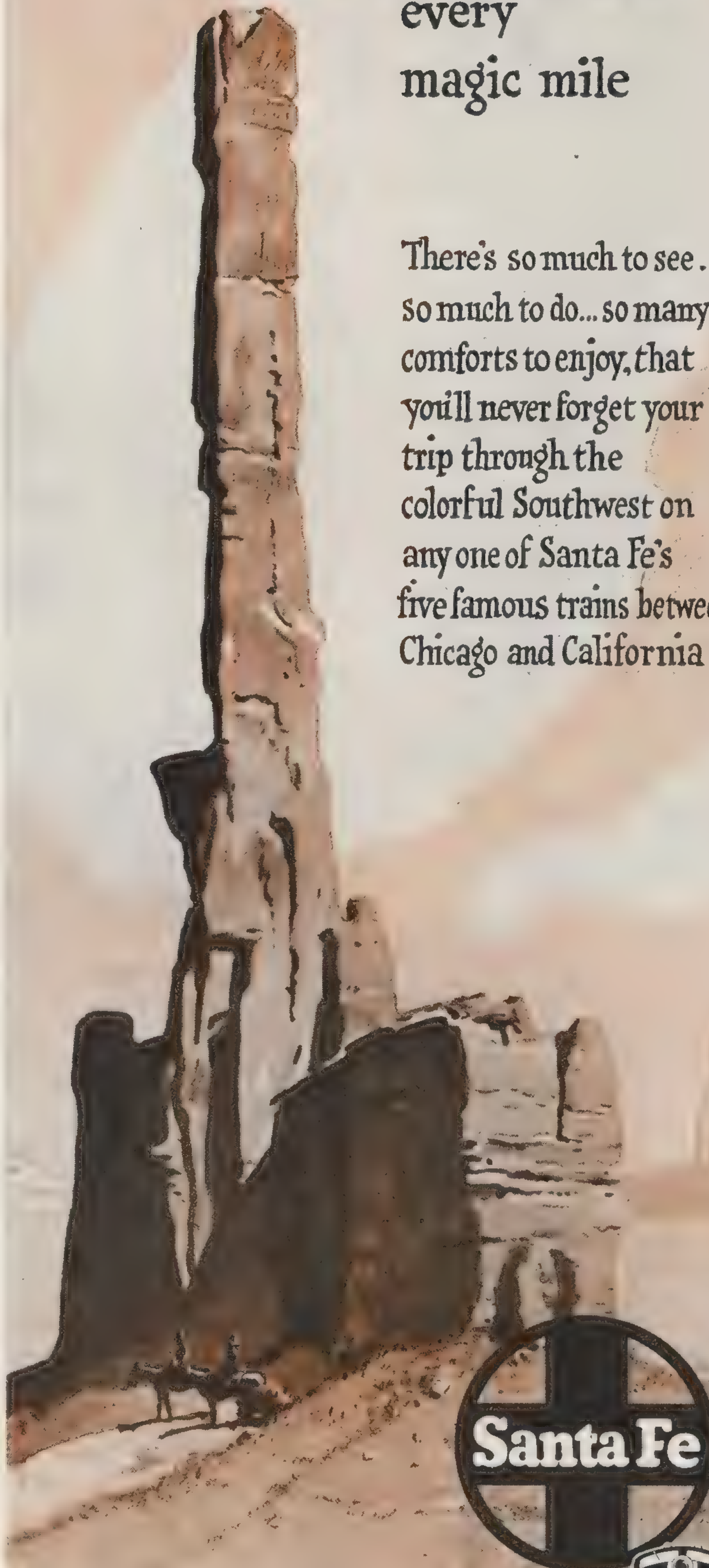
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THE LONG-SLEEVED NIGHTDRESS

(Continued from page 114)

Above: Rosebud-sprigged nylon challis, pink on white, makes a pretty nightdress with long sleeves, a high lace-rimmed neck, and a high-waisted waist. By Fantasy, \$15. Altman; L. S. Ayres.

Right: Another peignoir-like nightdress, made here of pale-pink silk crêpe, with a rosebud-sprigged sash. A bib front is finely tucked. By Iris, \$25. Bergdorf Goodman; Wanamaker's, Philadelphia.



Below: Peignoir nightdress of white nylon tricot, decorated with embroidery, ruffles, and a ribbon sash—all nylon, too. The neck, round and high; the skirt full. By Kayser, \$20. Altman.





Above: The fabric, all news: Dynel tricot, pale pink; the nightdress cut on the new-old peignoir line with ruffles and edging of fragile (well, fragile-looking) nylon lace. By Vendome, \$15. From Altman; Joseph Magnin.



Right: An Empire line nightdress of rayon-and-nylon white satin, with long, frothy sleeves caught at the wrists, and lace-edged. By Iris, in their new junior size range, \$15. After Nov. 1: From Lord & Taylor; Marshall Field.

Below: Nylon Georgette, pale-blue, in a handmade peignoir nightdress with a lace-embroidered yoke, a tiny round collar. The skirt, full from the waist. By Saab, \$25. Henri Bendel; Garfinckel's.



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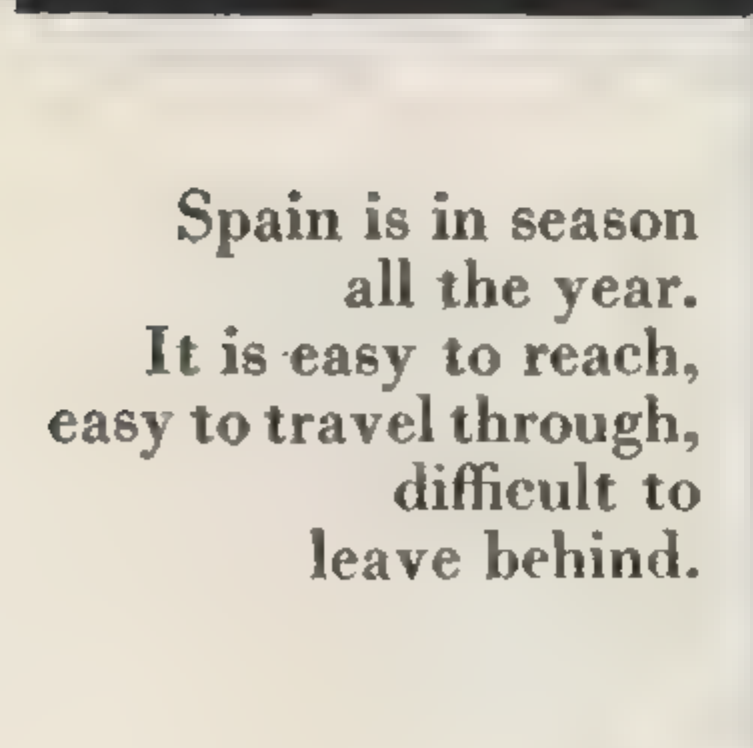
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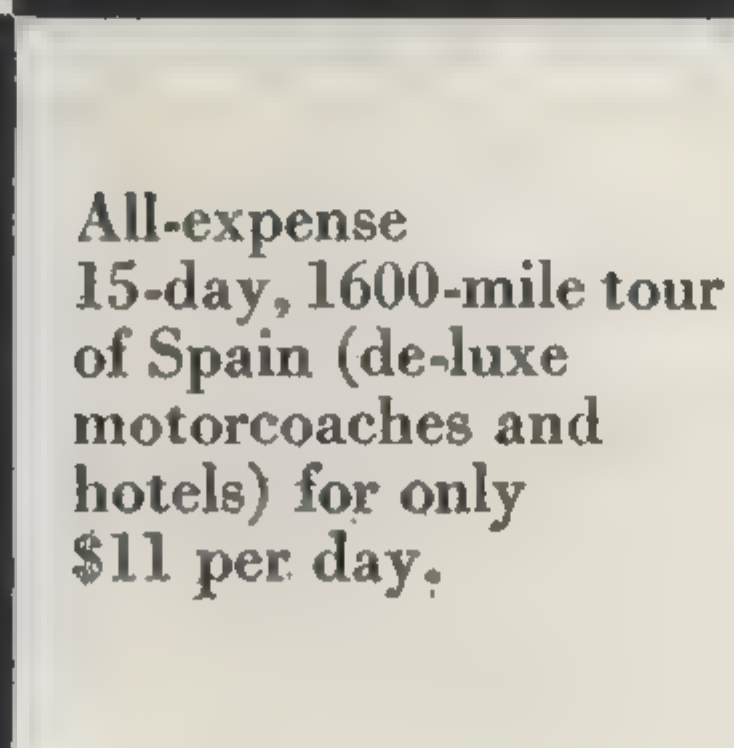
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TAKE A ROOM

(Continued from page 123)

necessities of a cocktail party. After much searching, we settle on a round Louis XVI mahogany table, three feet in diameter, with a light marble top. With the addition of a four-foot diameter separate folding top, six chairs can draw up to this table.

On the north wall opposite the fireplace, there is an eight-foot space between the door to the inside staircase and the pantry door. Here we place a four-foot commode to hold silver, playing cards, bridge and tea cloths, napkins, et cetera. This commode is a simple Italian Louis XV one, painted in greys and beiges with black lines.

Obviously, the only spot for the French bookcase from the big house is along the sixteen-foot space between the windows on the west wall. Books fill the top section of this handsome piece of furniture, and record albums occupy the bottom cupboards. A modern table, brass and glass, stands about a foot away from the bookcase and directly in front of it to hold albums taken out while records are being played.

The owners also want a desk in the room. To fill this need, we buy an Italian Directoire table five feet by two feet six inches. This is placed in front of the middle window on the east wall and flanked by the two Louis XVI side chairs from the big house, reupholstered in the same fabric as the medallion-back chairs.

From the hall of the big house come two English Regency mahogany commodes for the southeast and northeast corners of the room.

Remember that one of the French windows is the entrance or front door of the house. To overcome this defect, a seven-foot, six-fold screen forms a sort of wall reaching out at right angles from the north wall and placed just beyond the door to the staircase. But a tall screen cuts out light and certainly obliterates crosslight in this end of the room. To beat this problem, we designed a screen with six panels eighteen inches wide, each of opaque glass framed by wood painted the wall colour.

This brings us squarely up to the important question of lighting. The three tables at the "sitting" group all take lamps. These should have both direct and indirect fixtures. The writing table allows plenty of room for a small lamp. On the commode in the northeast corner, stands a lamp to light the improvised vestibule. A large lamp will go on the painted commode to light the table while it is being set or when it is being cleared off. On the west wall at each end there will be wall brackets. All these lamps should have simple modern forms in black or white, and should not be overpoweringly large. There is one exception: a beautiful Louis XVI *bouillotte* from the drawing room of the big house. All the shades are off-white painted paper. The insides of such shades should be tinted pale pink to kill hard unbecoming light. Covering the tops of the shades with paper avoids spots of light on ceiling and walls.

(Continued on page 127)

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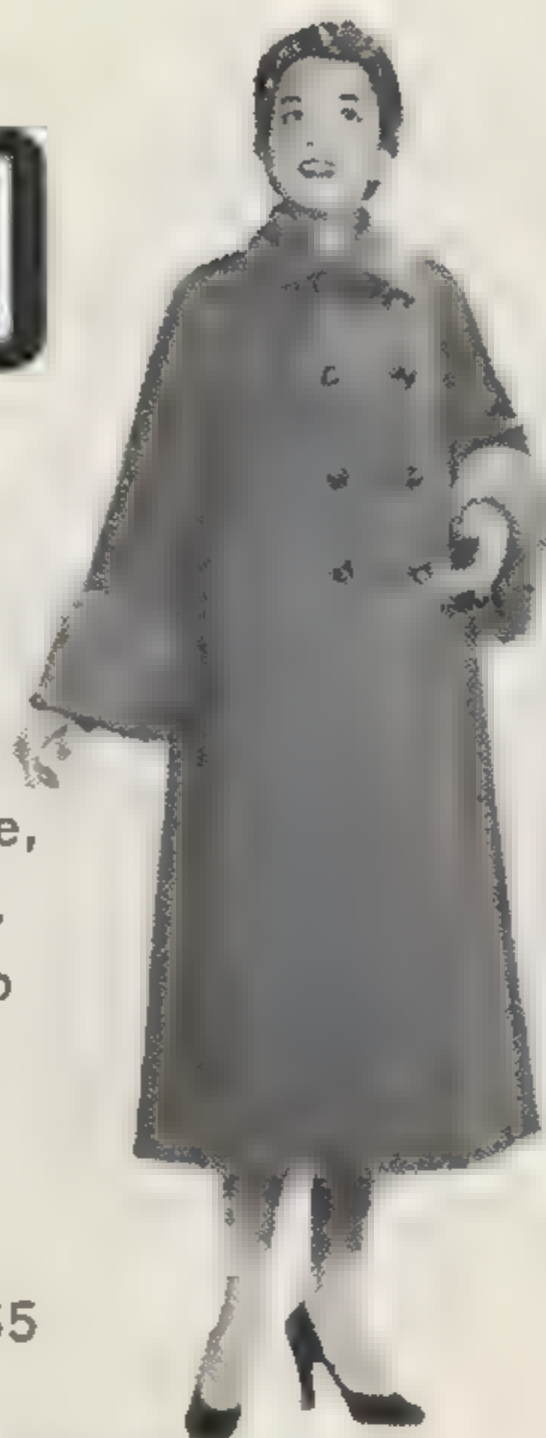
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TAKE A ROOM

(Continued from page 126)

Over the mantel goes a gilt-framed Louis XVI mirror the width of the mantel, hung so that it rests on the mantel, with the top almost touching the ceiling. Over the commode on the north wall, with its eight-foot space between the staircase and pantry door, hangs the largest painting. On the east wall are two six-foot spaces at either side of the middle window, good spots for pictures. With walls and curtains the same colour, paintings do not have to compete with them in pattern or colour. *An uncluttered background never results in monotony or dullness; it creates calmness and serenity, and brings out the best in good furniture. I recommend a dark colour scheme for bad furniture and a light scheme for good furniture. By dark, I never mean dull—I mean brilliantly dark. In most cases, curtains should not be a focal point of a room. It is best for them to be a part of the background.*

Now, and only now, do we choose the colour scheme of the room. A pinky-beige French material for the curtains and the large sofa. The covering on the French chairs, a brilliant yellow domestic silk-and-cotton mixture. The slip covers for the two upholstered chairs are a printed cotton.

As a fundamental of good decoration I always advise my clients to buy the best they can afford, antique or modern, and leave an empty space if necessary until it can be filled later by something of real value. I avoid the sensational in any type of fabric or furniture unless there is unlimited money, allowing for frequent changes. Too often the novelty of today is the bad taste of tomorrow. Nothing has lasting quality if its only virtue is that it is "different."

Decorators should provide a serene, uncluttered background for people, pictures, flowers, books, and the unavoidable and necessary confusion brought into a room by "living." All rooms should grow after decorators leave them and good decorators should allow room for growth.

It is wrong to impose taste; we must interpret the client's taste and wishes. Any house or room remembered with pleasure has the look of being loved by those who live in it. I will go so far as to say that I prefer an ugly, personal room to one that is just cold and correct—a mausoleum done by a decorator.

EDITOR'S NOTE: William Baldwin, who was an associate of the late Ruby Ross Wood, and for some time the decisive taste of that firm, now heads Baldwin Incorporated. He first described the room above to a class at the Parsons School of Design in New York as a problem in decoration.

SHOPPING INFORMATION

Curtain material and slip cover material for large sofa is beige Himalaya cloth from Pierre Frey. . . Slip cover material for two upholstered chairs is brown and beige "Nonesuch" design on cream linen, from Cimino Chintzes. . . Yellow silk bourette from Scalmandre covers the six Louis XVI armchairs and two side chairs. . . The New Mexican rug comes from Mrs. Arthur G. Cable, Route No. 1, Box No. 132 A, Santa Fe, New Mexico.

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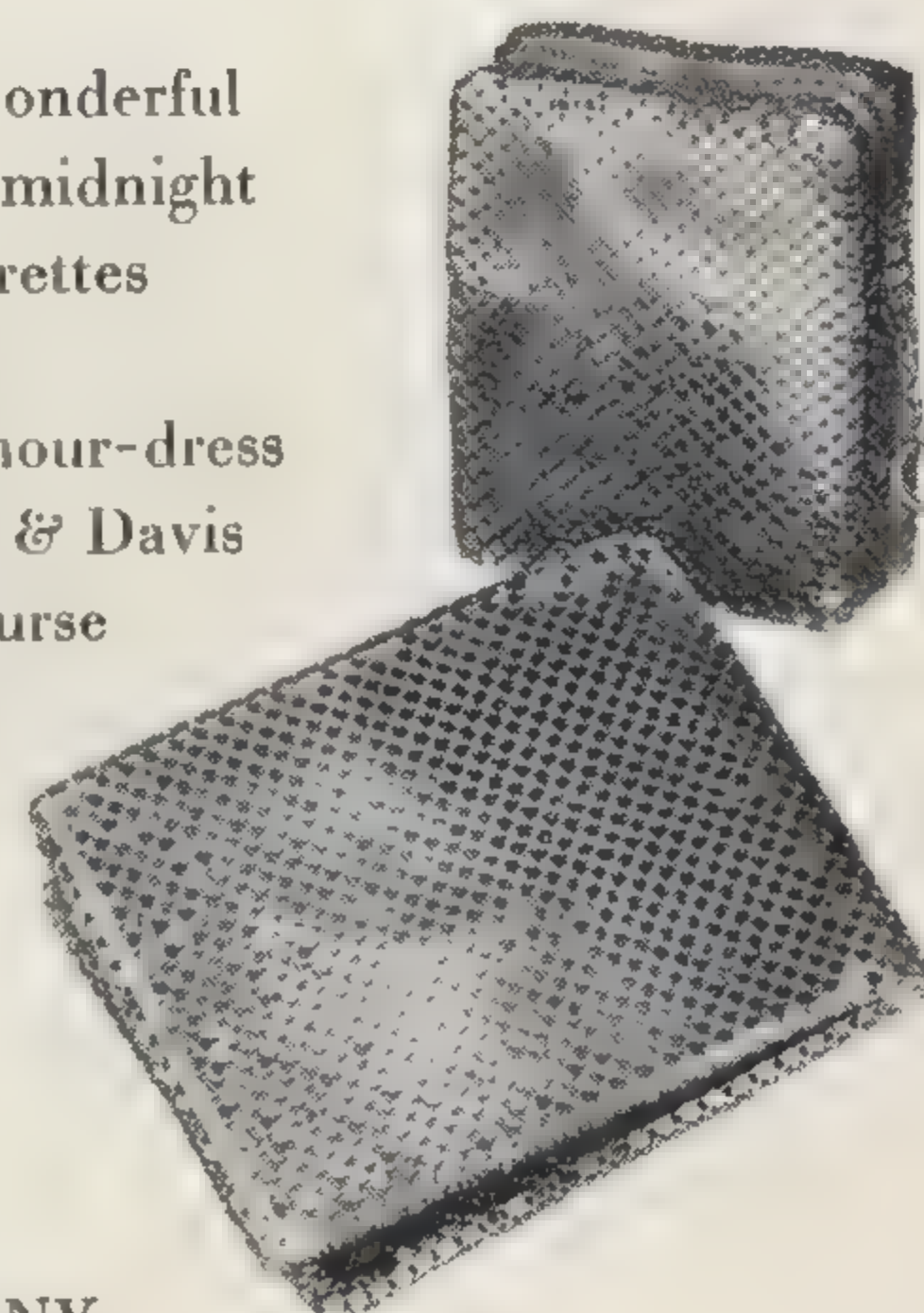


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DECORATING NEWS

(Continued from page 93)



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Shades of blue with green continue to run strong.

Carpet news has three either-or's: marbled, fleecy, or tweeded—plus the bounty of small accent rugs designed (like the Lurcat rug on page 92) as abstract art for the floor. Most newsy are the carpets that look like inlaid marble floors, or are mottled in tone like marble.

Furniture news heads right where it should: into lighter, gentler, curving shapes at ease with period furniture. New emphasis rests on texture: grained woods and painted metal worked against marble, wicker, brass, leather, wrought iron, and straw. Hand in glove with the new furniture goes the current interest in Biedermeier, Regency, and Empire pieces with their contrasts of wood, marble, and ormolu, and their long, slow curves.

Fabric and wallpaper news plays up small-scale patterns and strong texture. Many cloths are or have the look of being hand-woven. Clue to the importance of texture: Schumacher carries a new, rougher, nubbler variation of antique satin in fifty-four, count them, colours. Excellent synthetic fabrics are here. J. H. Thorp has Dynel, the non-combustible, non-shrinking, mildew- and moth-proof little wonder (developed for the S.S. *United States*) in a damask and a two-shaded herringbone print fabric. New large-scale prints, when they appear, major in botanical designs, thin lacy leaves and ferns, or almost abstract fruit and flowers. Even bold scenic papers tend to be less literal, more purely decorative, and give to a room strong architectural themes. It comes as no surprise that linen, in every guise, is a very important fibre, with Shantung weaves, even in the frailest gauze, close on its heels.

The result of all these trends is a decorative scheme of extraordinary clarity. Such decisive colours, textures, patterns and lines as those in the news leave no room for a muffed effect, or a wavering in the over-all character of these strong and stripped-down rooms.

INFORMATION FOR PHOTOGRAPH ON PAGE 93.

(Unless shops are mentioned, everything listed below is available through your decorator.)

Variation on the scheme of thin

white curtains, textured blinds: Swiss batiste violet-embroidered curtains by Ottavia; \$20 each at Lord & Taylor. Bass-wood blinds by Columbia Mills.

Bubble lantern of white plastic, one of a nine-shape series by Raymor, from \$25 to \$50.

On window sill, geometric-design grey and white Fiberglas cloth, \$6.75 a yard, at Laverne Originals.

Below window, carnations and chairs on silver-grounded wallpaper, from Katzenbach & Warren; \$10.50 a roll at W. & J. Sloane.

At left, black metal and brass wastebasket by Raymor; \$6, Altman.

Accent rug designed by Lurcat, imported by Dorothy Liebes.

Tripod table, black iron and marble; \$37 at Avard or through your decorator.

On table, lamp of Hawaiian wicker, by Dunbar, \$145.

Left of table, taupe batiste printed with black lacy ferns, by Quaintance Fabrics; \$7.50 a yard.

Carpeting in front of table in shaggy wool; \$48 a square yard, to order. Next a carpeting like brushed fleece, in pale green, \$43.20 a square yard. Next, flecked nubby carpeting like tweed, \$26.40 a square yard. All three carpetings, by V'Soske.

Right of table, roll of textured wall covering in natural-colour plastic, "Mirage" by Katzenbach & Warren; \$16.20 a roll at W. & J. Sloane.

Right, far back, curtain of thin white silk Shantung with far-spaced black dots; \$9 a yard at Laverne Originals.

Walnut room-divider with four or six shelves and/or storage drawer, by Dunbar; \$612 at Lord & Taylor.

On room-divider, from top down: fruit, flower, and butterfly wallpaper in shades of blue, olive, pink, on mauve, from Schumacher; \$3 a roll.

Russet, blue, and white butterflies on taupe glazed chintz, by Greeff Fabrics; \$4.75 a yard at Altman.

Blue and green carnations on white glazed chintz, by Brunswick & Fils; \$5 a yard.

Small-scale Paisley flowers on unglazed chintz, from Greeff Fabrics; \$4.75 a yard at Altman.

Pin-stripe cotton, the look more of texture than pattern, by Brunswick & Fils; \$2.85 a yard.

Turquoise and lime fruit on olive glazed chintz, from Greeff Fabrics; \$4.75 a yard at Altman.

"MUSIC TO THE COPTS"

A CORRECTION

The caption of "Music to the Copts" on page 192 of the September 1 issue of *Vogue* stated that the early Christian musical manuscripts were sold to a private collector. Actually, these manuscripts were bought for a private collector by Emil Offenbacher, dealer in old and rare books, of 83-33 Austin Street, Kew Gardens, New York. *Vogue* regrets the oversight.



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HORST

DECORATING NEWS

PHOTOGRAPH ABOVE

(Unless shops are mentioned, everything listed below is available through your decorator.)

At the back, Swiss batiste curtains embroidered with circles (over bright yellow window shades), by Ottavia; \$70 a pair at Lord & Taylor.

Yellow hand-painted shades by Columbia Mills; \$4 at Altman.

Left, French chair in black lacquered iron and wicker; \$165 at Roslyn Rosier's Town and Country Antiques.

On the chair, sheer silk taffeta in off-greens, pink, blue, and white, from J. H. Thorp; \$5.85 a yard.

Right of the chair, hemp and cotton, cocoa and black, in a heavy, broken-stripe, hand-woven cloth; about \$12 a yard at Thaibok.

Rayon-and-cotton English tweed in pink-beige; \$9 a yard at Hambro House.

Cotton carpet with marbled texture, by Belrug Mills; \$20 a square yard at Lord & Taylor.

Table of black iron and grey and white painted tiles by Fabio Rieti; \$150, at The Italian Book and Craft Shop.

From the table, left, hangs a fern-and-leaf print in greens on off-white glazed chintz, by Brunswick & Fils; \$4.50 a yard.

Next, textured cream chenille dots raised on dark grey rayon and cotton taffeta, by Schumacher; \$12.35 a yard at W. & J. Sloane.

Under the polka dots, tiny-patterned wallpaper, grey-green leaves on white, by Schumacher; \$2.50 a roll at W. & J. Sloane.

Polished brass Italian lamp, by Raymor; \$92 at Altman.

Behind lamp, botanical chintz in off-shades, greys, browns, and yellows on white, by Waverly; \$2 a yard at Bloomingdale's.

Right of the table falls glazed chintz sketched in polychrome flowers, from Patterson Fabrics; \$8.25 a yard.

At back right, a clock like an outsize watch; \$150 at Robert Stevenson.

Behind clock, a wallpaper with the textured look of damask, in browns and creams, from Louis Bowen; \$13.50 a double roll.

Below, architectural wallpaper, greens, white, charcoal brown on silvered ground, from Sigfrid K. Lonegren; \$7 a roll at W. & J. Sloane.

Advertisement

This article from September issue Glamour Magazine reprinted by Jules Montenier, Inc.

THE DOCTOR DOES IT AGAIN

Dr. Jules Montenier, famous as the originator of Stopette Spray Deodorant in the trend-setting plastic squeeze bottle, has a new "baby" which promises to be as sensational as his "first born." This latest addition to his family of products is Finesse Flowing Cream Shampoo. A non-alkaline liquid, highly concentrated so that a little makes abundant lather, it removes dirt and excess oils from the surface of the scalp and hair, usually in one sudsing. Finesse cleanses by "floating" action rather than a chemical one, tends to leave natural oils on hair and scalp where they belong. The result is clean hair which retains its natural luster.



Dr. Montenier spent nearly as much time on the unique container for Finesse as he did on the product itself. The rounded bottle is made of molded, non-breakable plastic, a bonus for all items used in the bathroom. Unlike the spray containers (Stopette, for example) which require mixing air with water, Finesse works with a bellows action, has an accordion-like arrangement at the top. Slight pressure on the sides of the bottle releases a smooth flow of the gold-colored liquid. The neck is set on at an angle to permit easy application, and the attached flip-up cap is insurance against losing it.

Finesse tends to combat the fly-away look that so often follows a shampoo. It seems to be equally effective with dry, oily and normal types of hair. Women with dry, flaky scalps especially appreciate the gentleness of Finesse, the absence of skin-irritating chemicals.

As a final touch, Finesse also contains a delicate deodorant which keeps hair smelling sweet from one shampoo to the next. This fine new product is available at the cosmetic counters of drug and department stores throughout the country. A five-ounce bottle costs a reasonable \$1.25.

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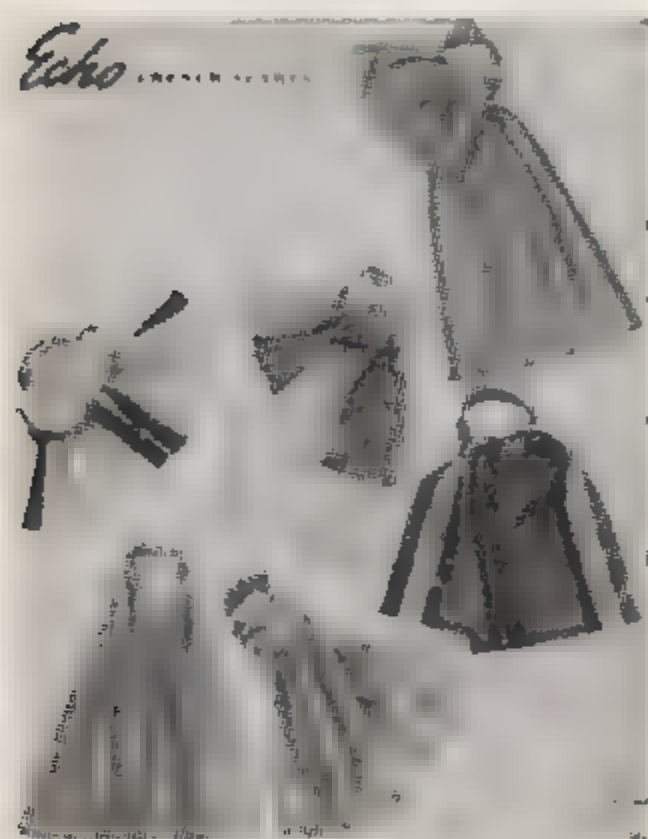
VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.

*asterisk
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stores that
sell
VOGUE PATTERNS



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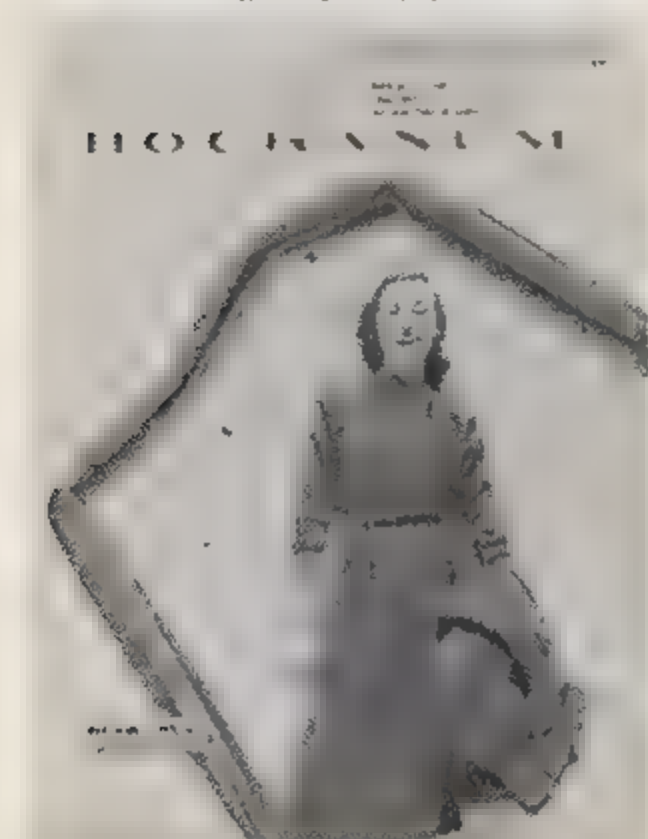
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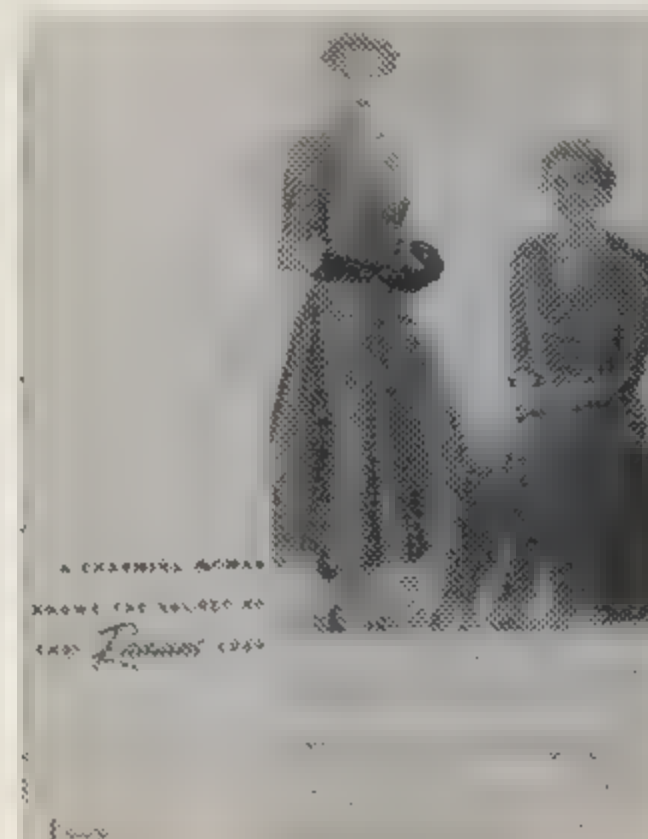
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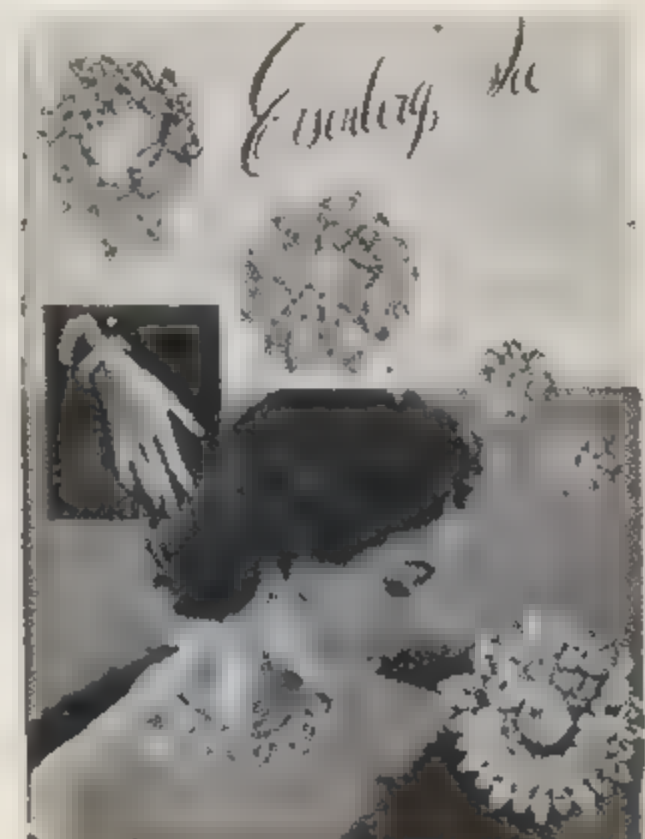
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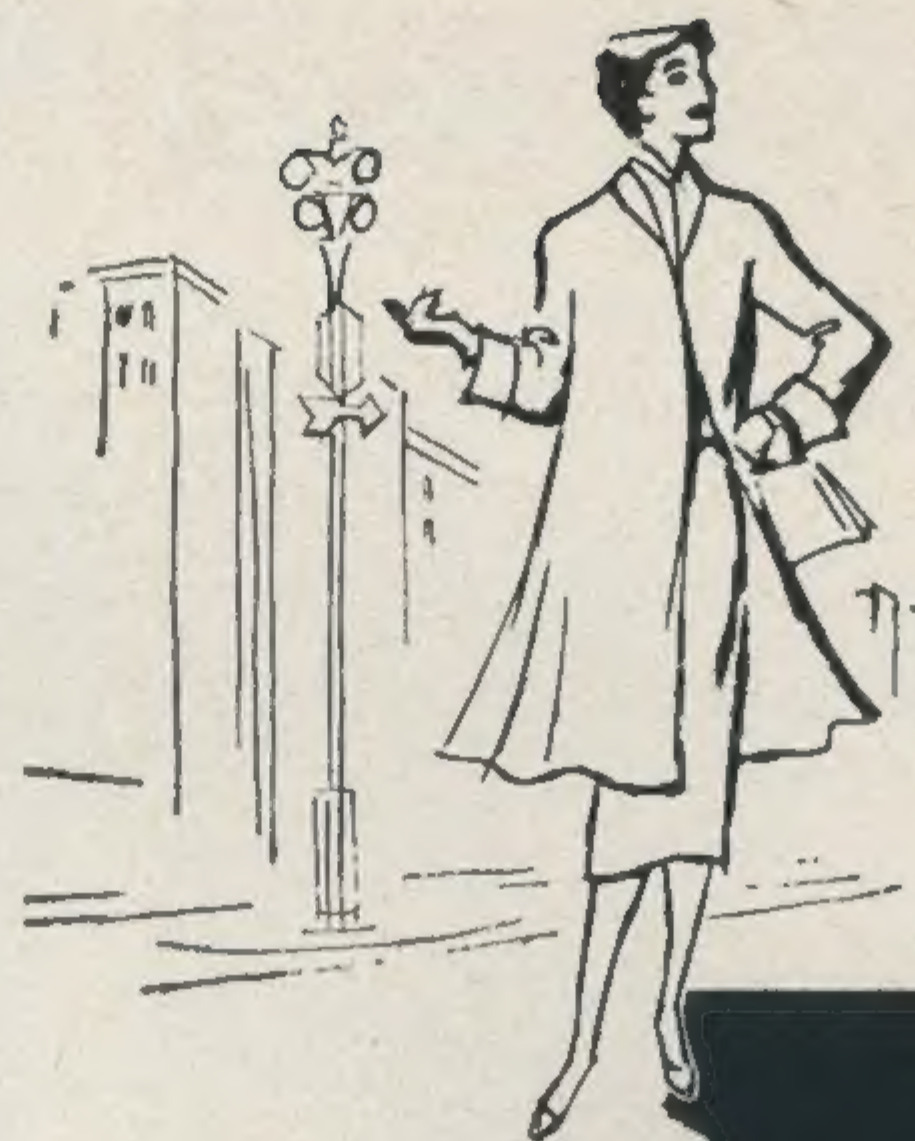
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BUFFET RECIPES

(Continued from page 96)

Mrs. Phillips and her American chef, Ralph Trails, work from some twenty cookbooks, daily clip recipes from magazines and newspapers, and experiment with them before adding the successes to their collection. Below are five of their buffet recipes.

KIDNEY STEW (For four)

- 8 lamb kidneys
- 1 can Campbell's consommé
- ¼ lb. butter
- 2 tablespoonfuls flour
- Salt and pepper

Slice kidneys very thin, discarding all the white parts. Soak in cold water while making sauce. Put half the butter in heavy saucepan and brown; add flour and mix well and then add salt and pepper. Add the consommé. Meanwhile, melt the rest of the butter in another pan and sauté the kidneys. Drain kidneys, add sauce, and serve on toast.

CHICKEN GRAND'MÈRE (For eight)

- 4 frying chickens
- 3 slices ham, one-inch thick
- 2 lbs. fresh mushrooms
- 2 qts. potato balls
- ½ lb. butter

Melt butter in a large frying pan. Cut ham into one-inch cubes and fry in hot butter. Remove from pan and set in a place to keep hot. Fry the whole mushrooms lightly in the same hot butter. Put chickens in a large roasting pan. Add the ham, mushrooms, and butter around the chickens and bake in a hot oven, basting every fifteen minutes. Meanwhile, fry the potato balls in deep fat and add them to the chicken for a few minutes before removing from oven.

RHUBARB CHUTNEY

- 5 lbs. finely cut rhubarb
- 6 lbs. sugar
- 1 cupful vinegar
- 2 teaspoonfuls allspice
- 3 teaspoonfuls cinnamon
- 2 teaspoonfuls cloves

Add to finely cut rhubarb, the rest of the ingredients and bring slowly to a boil. *Do not let it stick.* Cook until quite thick, then bottle and seal.

FRESH VEGETABLE JUICE

- 2 cucumbers
- 2 green peppers
- 6 carrots
- 1 whole bunch of celery
- 6 tomatoes
- 6 beets

Wash vegetables but do not peel. Run all the vegetables one by one through an electric Vita Juicer, and season highly with salt, pepper, Worcestershire sauce, and Accent.

BRAISED LETTUCE

- 2 small heads Boston lettuce
- ¼ lb. butter
- 2 tablespoonfuls flour
- 1 can Campbell's consommé

Wash lettuce. Discard outer leaves. Plunge first into boiling salted water to wilt, then into cold water to cool quickly. Drain by placing upside down while sauce is made. Melt butter in a heavy pan, and cook until brown. Add the flour; then blend in one can Campbell's consommé until sauce thickens. Put lettuce into a covered casserole; pour over the sauce and place in a hot oven for 30 minutes.

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